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ISSN 0745-4570

COMICS BUYER'S GUIDE®

kp

JANUARY 10, 2003

#1521

a Krause Publication

GET NUCLEAR WITH NUKLA!

Charlton's short-lived hero combined super-heroics with suave antics! Page 30!

2003? We're still writing "Silver Age" on our checks...

Sci-Fi to adapt *Strikeforce*

Coming off the success of its mini-series *Taken*, the Sci-Fi Channel will release the '80s Marvel series *Strikeforce: Morituri* in 2003 under the name *A Thousand Days*. Although the mini-series will be based on the comic book created by Brent Anderson and Peter Gillis, there will be changes. Soldiers will die after 1,000 days instead of one year, and the heroes will fight bad guys from Earth, instead of aliens.

Marvel will release a new series, featuring the new approach, to coincide with the release of the Sci-Fi project. ✦

THE YEAR IN COMICS

CBG has once again chosen the Top 10 comics-related news stories of the most recent year. From the record-setting movie adventures of Marvel's wall-crawler, which spurred growth in many segments of the industry, to the end of an era for a long-time publisher, the year was full of outstanding and noteworthy achievements.

Full coverage on each topic can be found on the indicated page:

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cover story

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Supreme: Story of the Year TPB
Thor #57
The Doofus Omnibus
Superman #189
Detective Comics #777
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Tony Isabella has a math problem!

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CrossGen returns comics to the classroom!

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This issue was shipped December 23

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Comics graded CGC 9.8 are selling for 12.5 times guide — PRE-1990 comics

Comics graded CGC 9.6 are selling for 6.7 times guide — PRE-1990 comics

Comics graded CGC 9.4 are selling for 4.7 times guide — PRE-1990 comics

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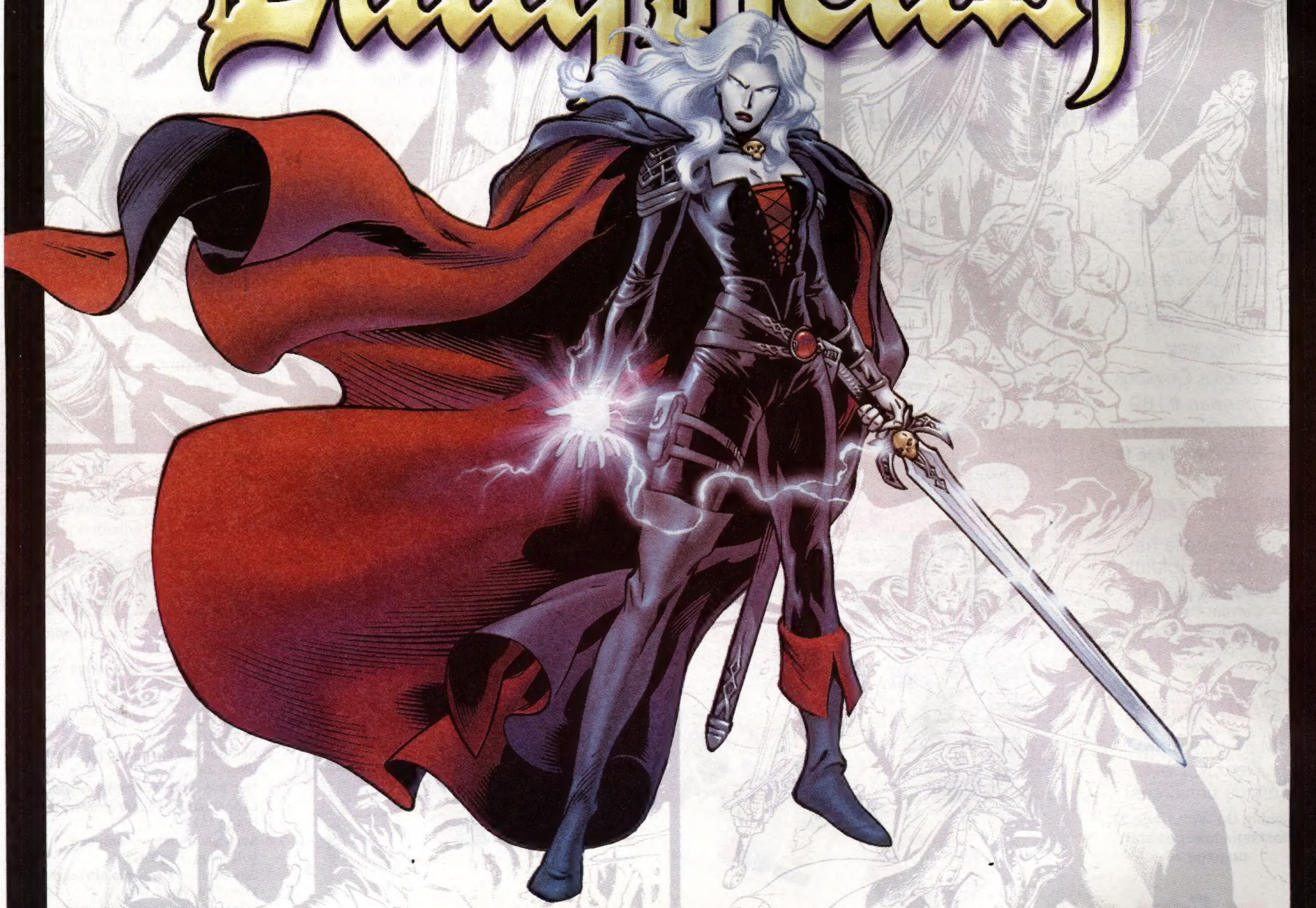
BRIAN PULIDO'S

Lady Death



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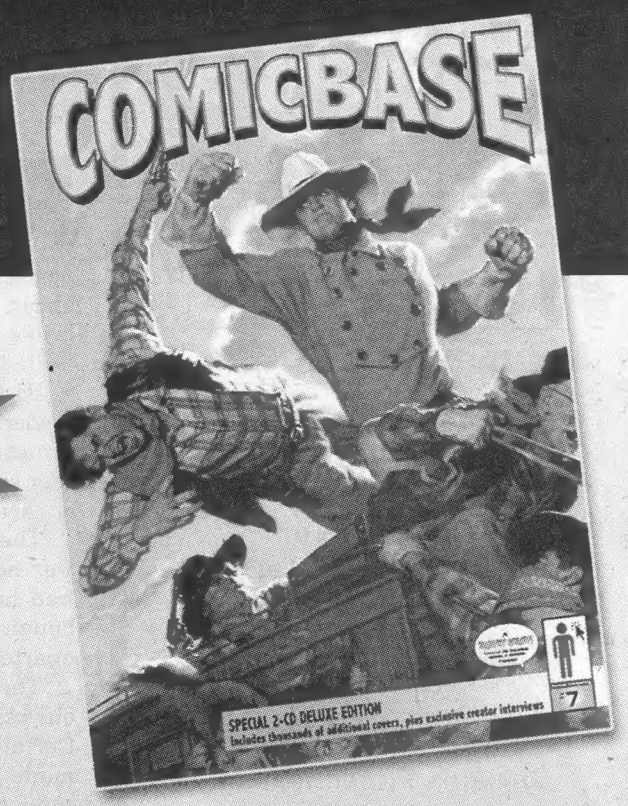

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#1521

VOLUME 33
NUMBER 2

JANUARY 10, 2003

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EDITORIAL

Keeping up with electronics

In the year 2003, will you use what's available?

Maggie **Thompson**

Repetition breeds an audience that yawns and looks elsewhere, so I revisit this topic only occasionally. But, as the calendar pages flip to a new year, I look back as well as ahead. I recall days in which we couldn't do page layouts on screen. Heck, I recall when Krause Publications installed its first fax machine.

So I look ahead and consider how many in our readership today (1) have a computer, (2) have Internet access with that computer, and (3) have either signed up to get our weekly e-mail newsletter or checked the online edition of ***CBG*** or both.

The most recent survey we conducted of our readers was held in early summer. More than half by that time had bought comics on the Internet, nearly 70% had bought *something* from an Internet site, and nearly a quarter had even sold items using the Internet.

The flipside to these figures is that nearly a third of our readers still haven't used the Internet to buy or sell. Certainly, such transactions were among the last uses I made of my own home computer. I hesitated for quite some time — though happily using the Internet to check for news, background, and even correct spellings — to involve my computer with buying or selling. So perhaps a chunk of that third of our readers not buying or selling on the Internet is, nevertheless, active online.

But there are those who not only don't use the Internet, there are those who don't use a computer for *any* aspect of their collecting. Some are, simply, actively hostile to computers. Hobbies are, after all, what we indulge in for pleasure; if there's no pleasure in using a computer, why would a fan chain himself or herself to an electronic device? So we continue to offer ***CBG*** in "hard copy." We mail it to our subscribers; we ship it for stores to sell. And, frankly, it's faster for some purposes to page through copies than to hunt electronically.

But, if you *do* enjoy some of the advantages electronics have to offer, let me remind you of a couple of ***CBG*** opportunities:

• ***CBG*** subscribers can read the current issue online. If delays have slowed delivery, for example, subscribers can still read the issue electronically. Go to *www.comicsbuyersguide.com*. Sign in using the link in the upper right ("My") corner and follow the directions, including providing the number on your printed address in ***CBG***.

• You don't need to be a subscriber to go to *https://www.collect.com/login/newuser.asp* to get our electronic newsletter weekly. We even provided day-by-day bulletins from the Gaiman-McFarlane trial and word of *Crossfire* coverage of *Rawhide Kid* in 2002. Who knows what 2003 could bring? Join us online to find out. ✦

LETTERS

Letters **To The Editor**

OPPORTUNITY TO IMPROVE

Ben Toon
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I'm a longtime reader and first-time writer to your publication. I am sorry to hear about William Sims' poor treatment at the hands of his local retailer (as reported in ***CBG*** #1518), and I think this retailer's thin-skinned attitude is symptomatic throughout much of the retail industry. Living in a metropolitan area of more than 2 million, there is only one store I'll shop at with any regularity, because most of them stink. And it comes down to service.

To all you thin-skinned storeowners: Every customer criticism is an opportunity to improve. While you can afford to get rid of some bad customers (those who demand a lot but buy little), ignore at your peril those who come in week after week spending money! Those regular customers are investors in your business. They provide the money you use to buy more merchandise, pay rent, and put food on your table.

I'm lucky to have a great store in Dallas: Titan Comics, owned by Jeremy and Cecila Shorr. They have a passion for their business and have been successful by focusing on satisfying a wide range of tastes in comics.

The store, located at the northwest corner of Marsh Lane and Northwest Highway, is clean and well-organized, and they make an attempt at carrying just about anything comics-related. The staff always seems to make an effort to acknowledge everyone who comes in the store, and, when you ask for something, they will take you right to the section you need.

On a non-comics-related topic, your review of the *Godzilla* DVD collection in #1518: Jack Abromowitz was being much too generous in giving this dog a B. Most of the movies were direct copies of the same versions we see on the Sci-Fi Channel or late-night TV. Sony rushed these to market to cross-promote its new *Godzilla* game on the Nintendo Game Cube.

I wish that, for the DVD format, Sony had gone back to the original US release prints and restored many of the scenes that have been cut over the years. Also, they should have restored several of the older movies to their "Toho-Vision" letterbox format. Instead, we have "pan and scan" fight scenes that make it very hard to follow the action. In this age of multi-language formats, a real coup

CBG OTHER OPINIONS

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would have been to have the films in Japanese, as well.

Oh well, maybe Criterion will come out with the definitive *Godzilla* collection someday.

Maggie: *I was extremely pleased with the* ***Curse of the Demon / Night of the Demon*** *DVD recently released by Columbia Tristar. This is a 95-minute film that was made in England and retitled and cut to 82 minutes for its American release in 1957 (in something akin to what happened to many Japanese films). (It's referred to in* ***Rocky Horror*** *in the line "Dana Andrews said prunes gave him the runes.")*

At any rate, the DVD includes ***both*** *versions of the Jacques Tourneur-directed fantasy based on M.R. James' "Casting the Runes." Yay for what must be for film buffs the correct solution to such multiple releases.*

I WANT IT *NOW!*

Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

In today's consumer-driven marketplace, the customer is still pretty much the king. And my wife is the queen! She's quick to ask for exactly what she wants, and I've taken her example to heart.

Fortunately, when it comes to comics shopping, I've a wealth of wonderful comics stores to rely upon in Northern California: Comic Relief in Berkeley, Amazing Fantasy in San Francisco, Lee's in San Mateo, Atlantis Fantasy in Santa Cruz, Flying Colors in Concord.

They're all well-run, all fairly individual in their approaches to marketing, but all of their staffs seem to know how to meet customer needs. Of course, it all starts with a good selection of product, a knowledgeable staff, and a willingness to go that extra mile for the customer.

Lately, though, there's been a stumbling block with some of these stores occasionally (though not all), and that's the response that begins, "We don't have it, but we can order it."

It's a good one, really, but, for this consumer, it's too late. I want it *now*. Not next week, not tomorrow: *now*. I'm not sure if I'm unusual in that premise — or maybe it comes from too much shopping online, where I order an item and then it's done: forgotten, till it arrives a week later. For instance, I went to a games and hobby shop this afternoon for my son, seeking out a Games Workshop *Lord of the Rings* set. First store? Closed. Second store? Nice selection, but not in stock. Third store? Yes. After my son finishes his homework, we'll drive over and get it. *Now.*

I have sympathy for folks who have to order funnybooks these days — it's an art as much as a science — but, when I want something, I want it now!

As to the balance between online purchasing and supporting local businesses, that's a toughie. Often, one can save money by buying online, pure and simple. Still, buying locally keeps the money locally and, arguably, continues to strengthen the community and the feel of life in these United States. And, without going into the politics of this, we already make our decisions on supporting local lifestyle and economy when choosing between a local bookstore and a national chain. For comics stores, it's more of a choice between local and mail-order or the Internet.

Sure, one can save money and time by pointing and clicking; parking in Berkeley is a nightmare during the best of times. But I have no answers for dealing with the vagaries of either. I buy locally from my comics shops, I buy locally from my used bookstores, and generally I attempt to eschew national chains.

LAST KISS

DIALOGUE BY JOHN LUSTIG

How to feel like a superhero--even if you aren't! Part 3: Rescuing a damsel in distress is guaranteed to make you a hero! And, if you do it right, you'll end up feeling pretty darn super!

Art by Dick Giordano & Vince Alascia

HELP! OH, HELP! IF ONLY SOME BIG, STRONG MAN WOULD SAVE ME!
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WELL, IT'S ABOUT TIME!
FM2.2.6
THERE YOU GO! NOW YOU CAN THANK ME IN THAT SPECIAL WOMANLY WAY OF YOURS!
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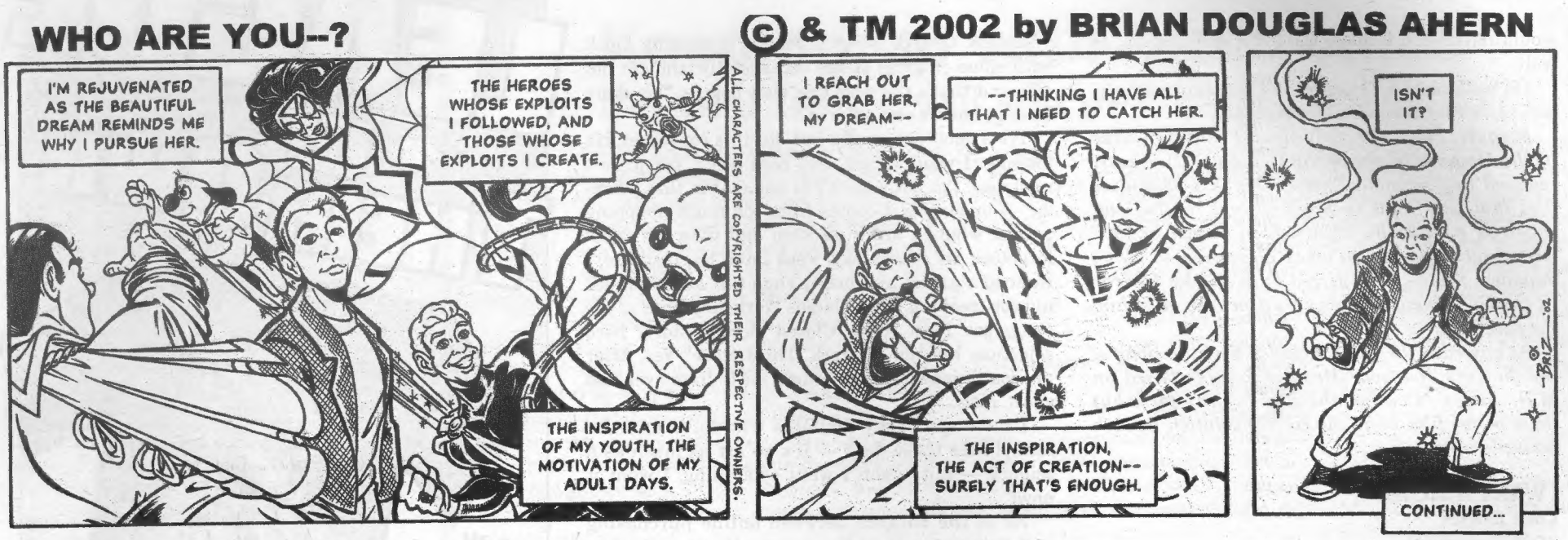
WHO ARE YOU--?
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I'M REJUVENATED AS THE BEAUTIFUL DREAM REMINDS ME WHY I PURSUE HER.
THE HEROES WHOSE EXPLOITS I FOLLOWED, AND THOSE WHOSE EXPLOITS I CREATE.
THE INSPIRATION OF MY YOUTH, THE MOTIVATION OF MY ADULT DAYS.
ALL CHARACTERS ARE COPYRIGHTED THEIR RESPECTIVE OWNERS.
I REACH OUT TO GRAB HER, MY DREAM--
--THINKING I HAVE ALL THAT I NEED TO CATCH HER.
THE INSPIRATION, THE ACT OF CREATION-- SURELY THAT'S ENOUGH.
ISN'T IT?
CONTINUED...

FAILURES

David M. Harszlak
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Cheektowaga, NY 14206

I just finished reading the e-mail update ***CBG*** sent me on the new *Rawhide Kid* mini-series, and I have one question: Why do comics creators, as well as TV and movie producers, insist on fixing things that aren't broken? Am I surprised by what Marvel is doing? No. It's just another attempt to do something "shocking" to drum up interest in Marvel's comics, which are rapidly declining in quality. The Rawhide Kid was not broken, but Marvel decided to "fix him," anyway, by making him gay. Just as DC decided to "fix" Green Lantern by killing him, Marvel is trying to "fix" The Rawhide Kid by making him gay. Yippie!

I'm supposed to be excited that they made him gay? Spare me. I have absolutely no interest in buying the new *Rawhide Kid* mini-series, not because they are making him gay, but because they are clearly taking a concept that I originally liked and changing it into something else altogether.

Revivals are one thing, but revamps that destroy what has come before in order to "fix" a character or a concept or make it "current" to potential new readers hold no interest for me. Besides, nine times out of 10, such revamps don't work. When a concept strays too far from what made it popular in the first place, it ends up usually failing. Why? Because the original readers who liked the character or concept get mad at what was done and leave. New readers tend to be insufficient to keep a series alive, and the series ends up on the cancellation dust heap.

The same thing holds true for TV and movies.

Let's take the recently canceled *Birds of Prey* TV series. Why did this series fail? It strayed too far from the success formula. The formula that makes a TV series (or movie) a success must include (1) recognizable stars (for movies, substitute "bankable") and (2) a clearly defined target demographic (for movies: substitute "target audience"). If that TV series or movie concept is a super-hero one, it must also include the following: (1) costumes for the heroes and villains, (2) larger-than-life villains, (3) special effects and/or fight scenes that keep the viewer interested, and (4) remaining true to the source material.

In the case of the canceled *Birds of Prey* we had:

(1) No recognizable stars — at least, there was nobody I recognized when I tuned in.

(2) A questionable target audience. Who was the target audience? Lesbians? Teen-age girls? Feminists? Older women? Gay men? Teen-age comic-book geeks? Just who were they aiming for? The nearly all-female cast had questionable bankability in terms of who the target audience was supposed to be. If you want to attract teen-age females, you need a male "hunk" in the cast. *Birds of Prey* didn't have one who was recognizable. If you want to attract a cross-section of viewers, *Birds of Prey* failed miserably, because there was nothing there for older viewers to be attracted to.

(3) *Birds of Prey* took the characters out of their super-hero costumes. Batgirl didn't appear as Batgirl; she appeared as Barbara Gordon. The Huntress never wore a real costume, and Lord knows what Dinah wore, since I never watched more than 15 minutes of any episode before turning it off to watch something else. No costumes means you've strayed from the success formula.

(4) I didn't see any larger-than-life villains when I watched. No larger-than-life villains means that *Birds of Prey* becomes nothing more than just another generic action-adventure or detective show.

(5) *Birds of Prey* had no special effects that I saw when I watched, and there was little action. Lots of talk, no action equals *boring*!

(6) Did *Birds of Prey* remain true to the source material? I wouldn't know, because I never bought the DC comic book it was based on, but, if it did, then I have one question: Why was it made into a TV series in the first place? DC has many more bankable concepts that could have succeeded where *Birds of Prey* failed.

Birds of Prey failed because it strayed too far from the success formula.

By taking the heroines out of their costumes, the producers took teen-age boys out of the potential audience. Like it or not, sex sells, and good-looking women in tight-fitting costumes would have appealed to them. Likewise, by not including a recognizable male "hunk" in the cast, they eliminated potential teen-age girls from the target audience. The lack of any recognizable stars in the cast also worked against it. The nearly all-female cast appealed to very few viewers and attracted few older viewers.

Lifetime has several successful shows with nearly all-female casts. Why are they successful? Because their casts include recognizable stars and male cast members who appeal to the core target audience of older women — as I said, sex sells.

On the other hand, the *Spider-Man* movie succeeded where *Birds of Prey* failed, because:

(1) It had bankable stars in Willem Dafoe and Kirsten Dunst.

(2) It kept the super-hero costumes.

(3) It had a larger-than-life villain.

(4) The fight scenes and special effects were decent — not state of the art, but they didn't have to be.

And (5) For the most part, it remained true to the original source material.

That's why it took in more than $200 million at the box office.

The *Spider-Man* movie remained true to the success formula and made money at the box office. *Birds of Prey* strayed from the success formula and was canceled. It's that simple.

I was also going to comment on Joss Whedon's impending failure *Firefly* and the upcoming *Battlestar Galactica* revival that's got disaster written all over it (Starbuck's a woman, Apollo's name is changed to "Lee," and the whole thing's going to be filmed documentary-style *à la The Blair Witch Project*), but I'll save my comments on those topics for another time.

Nathan: Birds of Prey *had at least one bankable star in Dina Meyer, who starred in 1997's* ***Starship Troopers*** *and three episodes of* ***Friends****. Not to mention Mia Sara, whose Harley Quinn, uncoincidentally, looks exactly like Ferris Bueller's girlfriend, Sloane. Female fans might remember Shemar Moore, who played Detective Jesse Reese, from his six-year stint as Malcolm Winters on* ***The Young and the Restless****.*

The sex appeal came from Ashley Scott, who did have a costume with an extremely lowcut neckline. I would not be surprised to see Scott get another role soon, because of her looks, acting ability, and the fact that she is dating ***That 70s Show****'s Ashton Kutcher.*

Birds of Prey *featured special effects similar to The WB's* ***Smallville****. The biggest use of special effects in the show was in the episode "Slick," which featured*

a meta-human who could transform to liquid. And let's not forget Black Canary's sonic scream.

Maggie: *By the logic in this letter,* ***Buffy the Vampire Slayer*** *couldn't have succeeded, because most of the focal characters were young women and so on. And now it even has a gay female character. Although clearly Spike has become a "hunk" member of the cast, he wasn't even on the series during the same introductory length of time* ***Birds of Prey*** *has had. The original "hunk," Angel, was seen only briefly in many of* ***Buffy****'s early episodes.*

Its initial focus was a high-school team. Does that mean there was nothing there for older viewers? The idea that men won't watch shows featuring females — or, conversely, will ***only*** *watch shows featuring females — or that a star is necessary,* ***etc.****,* ***etc.****, is the sort of logic that leads to slotting TV series into predictable spots that bore viewers. A good role coupled with a good performer makes a star; few viewers had heard of John Travolta before* ***Welcome back, Kotter*** *— or Henry Winkler before* ***Happy Days****.*

Networks have been hunting for more shows like ***Buffy****, which breaks most of your rules. It attracts male and female viewers, it's clearly about a superheroine and her friends, it isn't the costumes that distinguish one character from the next, its casting made stars out of its performers, rather than casting performers who were already stars. In fact, sharp writing combined with terrific performances and imaginative, unpredictable but fair plotting is what can really build an audience — and repetitious stories are more likely to turn viewers off.*

And pardon the disagreement here, but I don't recall hearing anyone saying, "I'm going to ***Spider-Man*** *because it stars Willem Dafoe and Kirsten Dunst." And I was waiting in that line to get into the theater with everyone else.*

MIXED RESULTS FOR *BATMAN BEYOND*

Robert Moraes
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Lincoln Park, NJ 07035

Warner Brothers got a lot of complaints from people when they decided to re-edit the *Batman Beyond: Return of The Joker* film a few years ago. The reason that they gave for doing this was that the movie was very violent and that it showed things happening that would have been upsetting to younger viewers.

Regardless of whether a movie has too much violence, in the end, when you *do* see the movie, you have to decide whether the film told a good story or not. In the case of *Return of The Joker*, I have to give it a thumbs down. It did not have a good story.

I have now seen all the episodes of the *Batman Beyond* series and I think it was a show that had mixed results. When they were doing stories where this new Batman was fighting new villains created solely for the show, then it was interesting and made for good drama.

When they did shows where it was revealed what had happened to some of Batman's more familiar foes, it tended to drag on and become uninteresting. That was the case of *Return of The Joker*: The story seemed to go on for a long time, and, when they at last revealed how The Joker returned some 50 years after his death, it was not the most satisfying way to end the movie and take it for what it was.

In the end, regardless of which version of this movie was used, it would not have made the movie any better or any worse than it already was. Interestingly enough, I heard that Paul Dini was trying to do a live-action version of *Batman Beyond* and get it going at Warner Brothers, but the studio has put that in Limbo for now. That may be just as well; I don't think *Batman Beyond* would work as a live-action film.

Maggie: *I don't see any reason that a science-fictional Batman (which is what* ***Batman Beyond*** *is) would not work in live-action.* ***Bladerunner*** *comes to mind as the sort of setting which would fit such a project nicely, for example. And then there's the endangered teen in the future, so we can plug in* ***The Matrix****.*

And, with Dini putting it together, you know the script would be entertaining. ***I'd*** *like to see such a project.*

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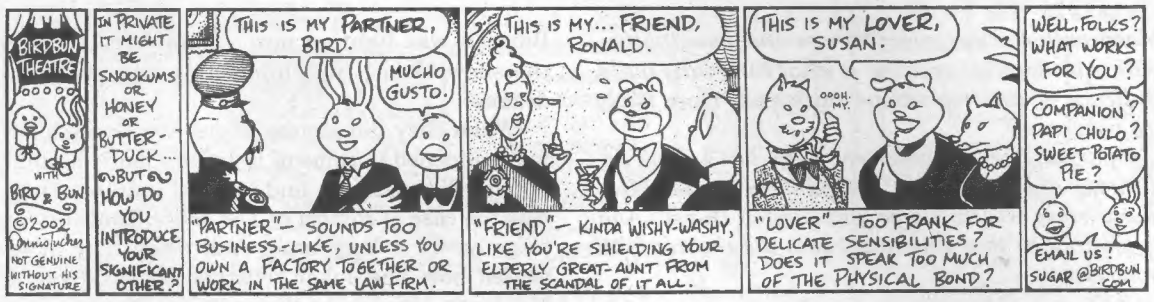
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SIMPLE MARKETING

Dennis Tucker
2175 Piedmont Rd., #B010
Atlanta, GA 30324

Marketing is simple. You create a comic book and you advertise in the trade publications, right? I used part of my Xeric Foundation grant (for *Tales From Birdbun Theatre* #1) to advertise in ***Comics Buyer's Guide***.

The ads – especially the comic-strip ad series – paid off in at least three forms.

Sales. We've had ***CBG*** readers ordering the book from California to New England.

General interest. Judging from our website traffic and incoming letters, the ads have introduced a lot of new readers to the *Birdbun Theatre* comic strip. This brings me to the third factor:

Stimulating discourse. Wow! Our inbox hasn't seen this many strong opinions since the strip showing Jesse Helms wearing a Confederate flag like a diaper. I like corresponding with readers, and the ***CBG*** reader reaction has certainly provided a robust exchange of ideas. One theme that kept popping up is the philosophical bent of the paper's readers — and, by extrapolation, today's average comic-book buyer. There's no two ways about it: *Birdbun Theatre* is liberal-progressive-leftist. As one conservative critic (who remained anonymous on an Internet bulletin board) put it, "*Birdbun Theatre* is gay activism dressed up in ears and tails." No arguments here!

Not every reader appreciated the gay-themed (and sometimes anti-conservative) media quotes we used in the ads. One noted that "pinko pontificators" (with Tony Isabella and Peter David named as examples) don't represent all of ***CBG***'s readership.

Another reader opined that most comics professionals are liberal, while most of the fan base is conservative. Others held the view that there is no socio-political majority among comics buyers. Or that most are apolitical. Or that both producers and consumers tend toward the left. One reader compared admitting that you're a comic-book collector to "coming out of the closet" — sometimes complete with mockery, misunderstanding, hostile reactions, *etc.*

Personally (and anecdotally), I tend to see both producers and readers as more liberal than conservative. Yes, exceptions come to mind quickly — Jack Chick, Bruce Tinsley — but I'm generalizing.

Has any demographic research been done? Are comics buyers liberal — or did I just get lucky?

JJM: *As you say, it's obviously tricky to speak in generalities — clearly there are creators, collectors, and* ***CBG*** *readers all over the spectrum.*

If we must, though, my take is that comics ***creators*** *tend to be more likely to evince libertarian views. That's logical, in that the ability to write about any subject unfettered by government intrusion is key to their work. While libertarianism isn't a straight left-right thing — consider the battles of conservatives against national ID cards and the like — the anti-censorship strain may be more correlated with people who hold socially liberal views.*

While I don't have a clue whether comics ***readers*** *(a much larger, more diverse group) are left, middle, or center, I do feel that* ***CBG****'s readership has one of the larger conservative contingents in comics. It's hard to guess exactly why, but one thing we* ***do*** *know from surveys is that our audience is, on balance, older and more affluent than the typical comics reader. If age and income correlate with holding more conservative social views, that might explain it. (I don't know that they do, actually. Grad school was so long ago ...)*

What I'm ***not*** *in doubt about is why our readers tend to be older and more affluent than, say,* ***Wizard****'s. Those old enough to have read the old comics when they came out are more likely to be attracted to our nostalgia features — and our coverage of expensive older comics tends to attract those who can afford them. I know for a fact that we're continuing to gain new, young readers through the "current comics" entry point, so I expect that our readership will grow ever more diverse.*

Maggie: *In the 1940s and 1950s, almost all kids read comics, which means that the adults who were those kids span a wide spectrum of political, sociological, and religious thought. The primary demographic I've noticed (and I point it out to people looking for a quick pigeonhole in which to place comics collectors) is that comics fans can read and write.*

I think comics buffs take it for granted that everyone can do that, but I assure you that they are an elite. They read for pleasure. They read widely. They analyze what they read. They like reading so well that they will pay to do more of it. In some cases, they make life choices based on what they read. And that's true for liberal ***and*** *conservative comics buyers.*

ATTRACTING AND KEEPING READERS

David Matteini
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New York, NY 10003

The comic-book industry has switched its focus to the comics investor vs. the comics collector, and the hobby as we know it is in its death throes because of this action. The Modern Age and the Post-Modern Age (by my definition, *Daredevil* #1) have made comics into an investment and not a hobby, and, therefore, once the big bucks of investor dollars leave the industry, there will be nothing left.

The Modern Age of Comic Books has been marked with variant covers and other gimmicks, and the focus has switched from the reading aspect to the collectibility of individual issues. The Post-Modern also emphasizes the collectibility of individual issues via print runs that ensure minimal back issues and extraordinarily high cover prices. Previously, in the Bronze and Silver Ages, comics focused on telling the best story possible with no gimmicks and with enough copies to go around. This is not to say that all comics published today are poor comics — quite the contrary — but publishing and marketing practices of today have ensured a painful demise for the comic-book industry as we now know it, unless steps are taken to reverse the situation.

As gimmick covers and low print runs have achieved dominance of the industry, the comics investor has evolved. He or she is interested only in the most high-grade "NM/MT never read"-hyped books, the goal being to either CGC the issue and then sell for multiples of *Guide* or accumulate a run and then sell for a premium over cover price. The comics reader is interested in the story and art, the crux of the comic-book experience. As long as investors chase the industry, which is definitely the case now, the industry can rest easy. However, for future sustainability, the publishers must recover alienated readers and attract the next generation of comic-book collectors. Here are thoughts as to how this could be accomplished:

Promotions for retailers at comics-related movies: With every comic-book movie, there should be a preview in the beginning, both in the theater and in the DVD/VHS, which tells people where they can read more about the story that they just watched on the big screen. An effective ad would show a sampling of what comic books are currently available with the featured character and where the closest distributors are, along with appropriate contact information.

Lower cover prices: Comics have become too expensive for all but the most affluent. With an average comics price of $3 an issue, the reader base of comics has seriously eroded. I remember fondly as a kid riding my bike to the local Te-Amo and picking up new comics every Saturday. They weren't ridiculously expensive, and the little money I had went a long way. When was the last time you saw a child in a comic-book store? Something needs to be done to capture the next generation of comic-book collectors, and lowering the cover price could be a good way to start.

To talk more about the comics investor vs. the comics collector, a comics investor will not read a comic book, since the comic book is only purchased if it is in the "NM/MT never read" condition. This has had a direct impact on advertising. Would you advertise, if you knew that no one was going to see your ad? Once comics are geared more toward a reader, advertising can only improve.

Self-contained stories or Done in One issues: Assuming that one makes the plunge and spends the $3 for a comic book, how often is it that the issue will be #1 of 6, #1 of 4? Having either mini-series or monthly issues with story arcs that branch out for more than half a year is detrimental to new readers, who, presumably, wouldn't want to pick up a story in the middle. It also makes buying that original issue more of an investment, since a reader would want to finish the story.

The evidence clearly shows that the comics market as we know it is in the comics investor's court. The problem with alienating the reader collector base is that investors follow the money. After a while, investors will go back to flipping NASDAQ shares instead of the newest slabbed comic book from CGC. When that happens, with the diminished reader base that we have now, the industry will truly be in dire

straits.

If anyone from Marvel or DC is reading, feel free to drop me a note. I'm ready to quit the day job to help make sure that the ship doesn't sink — and comic books can be part of my compensation.

COLLECTING IRRITATIONS

Dan Long
RR #2, Box 2077
Pittsfield, IL 62363

I read with great interest William Sims' letters (in ***CBG*** #1514 and #1518) on customer service. I thought he went beyond kind when he didn't reveal the store's name in either letter. What a missed opportunity for that business.

While I can't say I've had as bad an experience as Sims, he did bring up a subject which has caused me and is causing me a problem: allocations. When I was doing my comics through mail-order, the last year I did it, my mail service was averaging more than one comic book short a month, it said, due to allocations. The service didn't receive enough comics to fill all its orders, so it was allocating what it had, even though I was ordering *and* paying three months in advance. This, too, often shorted me — which wasn't too bad, if I could run to the comics rack at a grocery store and find it.

The problem was twofold: (1) If it was a direct-market title, I couldn't get it anywhere. (I live in a rural area, and the one shop in a 100-mile radius didn't offer a pull service.) (2) The company often would backorder it until the issue was off the news rack.

When a comics shop opened close enough for me to utilize a pull list, I went there. Now, Diamond, the comic-book world's only distributor of all comics of which I'm aware, is allocating my retailer, my retailer is telling me.

When the Justice League maquettes were first announced, I went into my comics shop and ordered all seven, before any shipped, before I saw the product, before any except maybe Wonder Woman were in production. Even when companies pre-order, they seldom ship these types of items on time (as evidenced by the Crime Syndicate figures, which were solicited in May 2002 and arrived in the past few weeks), so I was pleasantly surprised when Wonder Woman showed up on time. Then nothing came. "Late," I thought. I asked, but nothing had come. Then came Green Lantern.

"Where's Superman and Martian Manhunter?" I asked. My retailer started looking. Martian Manhunter showed up at Diamond as "in stock" but never ships. Superman was allocated, he said.

I order these items six months in advance and I can't get them? That wouldn't be so bad, *except* I've seen these allocated items offered on eBay by other comics shops. Obviously, the allocations aren't done by who actually has the product sold before it ships.

That's just wrong, to me. I ordered this in advance. I realize Diamond isn't totally to blame. If the companies won't make enough product for Diamond to ship, it must allocate, but allocations never go the way of small retailers. I'm usually the only customer buying items like a full set of maquettes or $295 statues and bookends, so, if these are allocated, I can't buy them! What makes it more frustrating is finding the allocated item unsold on a shelf at a store 200 miles away several months after I was told it was "sold out due to allocations," so I spent that money elsewhere.

Diamond may want to consider, when allocating, asking retailers if the product is already sold or going on a shelf. Just an idea.

Anyway, why should my retailer lose sales, when other retailers are just putting the item on the shelf or eBay? And think of the additional money my retailer could have lost, if I'd canceled the rest of my orders for the statues, due to the allocations.

Now, Diamond has allocated *Uncanny X-Men* #416. *Sigh*. I live in rural America. The closest news rack that carries comics is 35 miles away. I made the rounds, anyway. No one had it, and most never had it, I was told. This was ordered three months before it was printed. How was this printed short, when the orders were in *that* early?

All the shops I talked with (five are within a 100-mile radius of me, and I called) said they didn't receive enough for their pull lists. They didn't need to tell me how angry their customers were. Perhaps I should view this as a jumping-off point, although I'd rather not.

My retailer suggested the problem could be orders placed after the deadline. If that's the case, Diamond should have honored the retailers who made the deadline and allocated the retailers who didn't. Why punish all for some?

Or maybe there's another explanation.

I know this: Too many more allocations, and this industry might end up allocating me out of a hobby and themselves out of business.

Moreover, I picked up my copy of *Avengers* #60 and was surprised to see a $1.25 hike on the cover. I figured it needed the extra price for extra pages to tell the conclusion to the current storyline. Imagine my surprise, when there were only six extra pages of story *and* the story didn't end! Did Marvel justify charging an extra $1.25 for six additional pages? It didn't in the letters page. I've always had a problem with Marvel not numbering its pages, but it's obviously not a make-or-break situation when it comes to buying.

However, this *Avengers* hike has me rethinking that. I feel Marvel is taking advantage of its *Avengers* readers and it didn't even finish the story! I feel ripped off.

I hope Marvel has some plan to rectify this situation, and it better not be to ask me if I felt the storyline was worth it, because that answer would be, "No." The storyline was nothing more than a three or four-issue prologue.

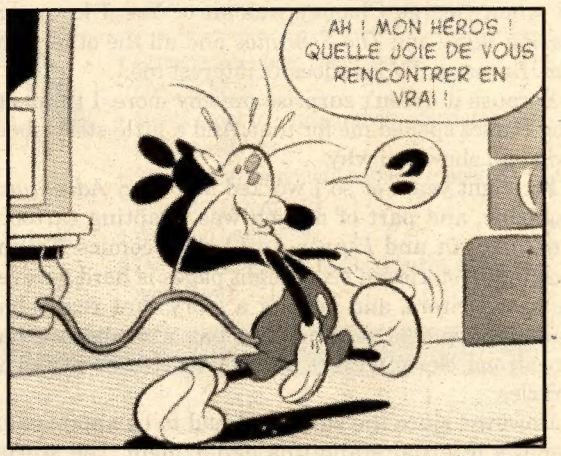
It seems way too many comics writers have forgotten the art of writing a story in one issue. It appears they're all writing trade paperback epics. If collected epics are the goal, why don't comics companies release these epics as new stories in a single volume instead of asking readers to buy months and months of seemingly never-ending stories?

While we're on collections, I noticed that, in ***CBG*** #1518, The Captain referred to DC's *Cancelled Comics Cavalcade*.

These are two great collections of DC material from the Silver Age that only a handful of people (of which I am not one) have seen. Both issues feature DC characters and teams enjoying popularity right now. With the "Silver Age" annuals of reprint material DC has printed the past few years, these collections would be enjoyed by many!

I also noticed in that same issue, Mr. Silver Age claiming the classic Flash of Two Worlds statue hasn't "happened" in the post-*Crisis* DC universe. I'm no historian and I can't get at my comics right now, but I think that scene, with the I-beam falling and the two Flashes racing to save the guy, has been re-created at least twice in current continuity. I think it was referenced some time in the current *Flash* run, and before that in *Secret Origins*. I could be wrong, but I seem to remember seeing it redone.

What surprised me the most about the statues is that some require assembly! The Golden Age Flash statue scared me, because I thought it was broken until I realized it was in two unassembled pieces. Shouldn't these be sold as multiple-piece statues?



SOURIS TALES

Walter Loyd Lilly
760 Market St., #315
San Francisco, CA 94102

The character that S. A. Bennett asked about on Page 9 of ***CBG*** #1518 is Michel Souris, whom I also discovered when, not reading or speaking French, I tried out a couple of French Disney comics. The character, obviously, appears to be Mickey's "dumb" or "inbred" cousin. According to one poster on an online Disney club I belong to, he turns out, at least in one story, to be a stalker with murder in mind!

With Geppi's new Disney line, perhaps we can get a taste or two of these characters, especially with Geppi's announced plans to make *Walt Disney's Comics & Stories* and *Uncle Scrooge* prestige-format titles, perhaps along with some of Disney's other foreign characters? I hope they'll do a title or two in "standard" 32-page format, however.

Maggie: *So far, there are no plans to include the non-U.S. characters.*

"Michel Souris," by the way, translates to "Michael Mouse." ✦

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The Wheel of Endings

hey kids! COMICS!

By **Heidi MacDonald**

These days, I don't watch much TV. The last sitcom I watched and really enjoyed was *Taxi*. I have never willingly seen an episode of *Home Improvement, Family Matters, Everybody Loves Raymond, Will and Grace,* or countless others. (Although I do try never to miss *The Osbournes*.) The reasons for this are not just that I think Christopher Lloyd's Reverend Jim was the greatest character ever on a sitcom. It goes beyond that. I don't watch many dramas, either. The last one-hour drama that I watched regularly was *ER* when George Clooney was on it. Yes, I know I'm missing *Buffy* and *The Sopranos* and all the other good stuff. But most TV just doesn't interest me.

Because it doesn't surprise me any more. I think editing comics spoiled me for that. And a little story about *Doug* will show you why.

For eight years or so I worked at *Disney Adventures* magazine, and part of my job was adapting cartoons like *TaleSpin* and *Pepper Ann* to the comics. Telling meaningful stories in six to eight pages is hard for even the best writers, and getting a story that really had some development was quite a feat, although we had very strong, clever writers working for us who pulled off miracles.

However, since the stories all had to be approved by Disney's internal standards department, the stories had to be appropriate for the shows. In most cases, the writers and I didn't have much problem adhering to the format, but once in a while there was some property that was a bit ... difficult.

Doug was just such a property. *Doug* creator Jim Jenkins, then head of Jumbo Pictures, is a lovely and talented man and had a very strong vision, which is probably why he was so successful in animation. Doug Funnie was very close to him, and Jim had strict guidelines for how the character would behave in any given story. Doug always tried to do the right thing (shades of Will Robinson!) and, if he didn't, he had to learn why doing the wrong thing was always, well, wrong.

(Aside — *Doug* went over boffo with the tots, and to this day, I can't really put my finger on why. Not that it wasn't a very well done show ... I just didn't "get" it. There are quite a few things like that that baffle me — like *The Rugrats*. That show is immensely popular, and I couldn't even begin to analyze the reason. The entire appeal of the cartoon-characters-turn-into-little-babies genre, like the Muppet Babies, Disney Babies, and so on, escapes me utterly.)

But, anyway, back to *Doug*. My memories of the exact story are a bit hazy, but it was written by a very talented guy named Craig Boldman. The idea was that Doug had entered some kind of arts and crafts contest with a gravy boat. But then his gravy boat was altered by skullduggery. The original ending escapes me, but, whatever it was, Jumbo Pictures didn't like it, because Doug had cheated and it wasn't shown that it had been the wrong thing to do.

Emergency! I called my then-assistants into my office, Ursula O'Steen (cartoonist and sometime World War III contributor) and Cliff Chiang (later of Vertigo and now *Batman* and *Creeper* penciller). An urgent story conference, similar to war room counsels of Eisenhower and Montgomery, was put into motion.

We went over ideas for the ending.

Doug could simply cheat and lose, learning that cheating is bad.

Or Doug could cheat and win, but in so doing he would lose the respect of Patti Mayonnaise, his true love, and become the biggest loser of all.

Or Doug could not cheat, despite being tempted to do so, and still lose, but still keep his self-respect, learning that spending hundreds of dollars on a gravy boat was no way to buy love.

Or else Doug could not cheat and somehow ... win! Proving that his simple, good-hearted gravy boat design really was the best, despite all the cheating and competitiveness of his rivals.

In the end, Craig came up with something much funnier and more appropriate (showing why he was paid to write the stories and we were paid to get them into the magazine). I think Cliff, Ursula, and I must have come up with three or four other variations on the story. In fact, I suggested that Ursula, who could have won any arts and crafts contest without cheating, make a "Wheel of Endings" that had on it all the ideas we'd mulled over. Next time we were stuck, we'd just spin the wheel and solve the story problem.

Of course, that makes for fairly trite stories, because great stories arise out of character and motivation. None of the *Doug* endings were all that good, because there wasn't really any central point to the story which dictated how it should end.

When I watch 95%of all TV shows, all I see is the Wheel of Endings. It's either A and B — or else A yet B. A very special episode. Buffy learns that Uncle Bill loves her anyhow. Niles learns that Frazier loves him anyhow. It's eternal.

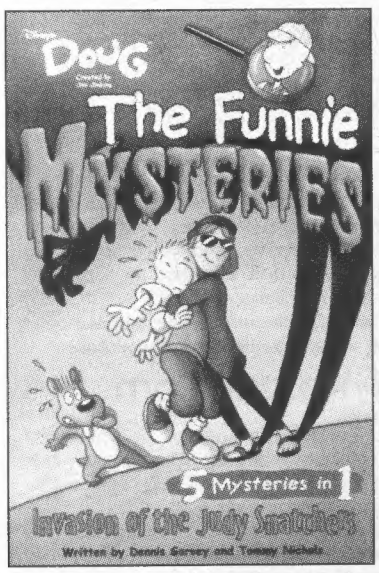
I think working in a visual medium left me horribly aware of what is too "on the nose" or expected. Although *ER* is a very well-done show, I remember the specific moment when it lost its magic for me.

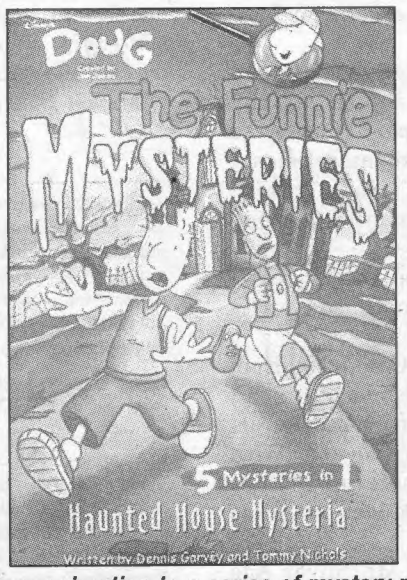
There was an episode where the Sherry Stringfield character was going to get rid of the baby she was taking care of. While I was watching it I made a mental note. "She's going to walk past a playground, see an empty swing, and realize she wants to keep the baby." When, a few moments later, my mental image was replicated right down to the camera angle — I knew I had to take a break.

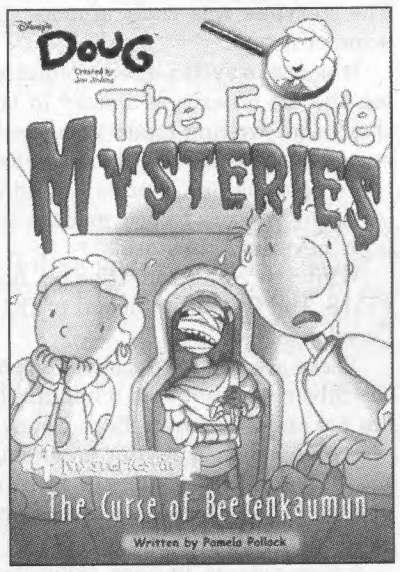
It's actually not just TV. Not having read a single review or seen a single trailer, I walked into *Monsters, Inc.* with no idea whatsoever what the story was about. And yet, within five minutes of the story beginning, I knew everything that would happen. Was it a fun movie? Yes. Was it unpredictable? Hell, no.

Among the few fictional TV shows I do still regularly watch and enjoy, *The Simpsons* and *Malcolm in the Middle* are probably my favorites. They employ no formula unless it's that there is no formula. (*The Simpsons* is famous for its stories that begin with Homer in a chili-eating contest and end with Marge swimming to a lighthouse.) *Malcolm* abandons most ideas of doing the right or wrong thing or anyone learning that someone else actually loves them. It's about survival in the hostile landscape known as the family. (And of course, like most real families, even with the fighting and sniping, there is love at the bottom of it, but it doesn't need to be pounded in with a ball-peen hammer every two minutes.)

There is something to be said for the comfort of familiar themes and storylines. *Punch and Judy*, medieval morality plays, opera, and most recurring TV shows are made to establish normality and make the viewer or watcher feel secure in a plot that is known ahead of time and teaches universal lessons. Of course, there is classic and then there is schlock. (Then there's Sherwood Schwartz, I suppose, which is classic schlock.) The Wheel of Endings isn't completely evil ... but I think it's best avoided, if you want to tell stories which are really memorable or make a difference. ✦







Doug has graduated from animation to a series of mystery novels for young adults.

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725R	7 1/4 x 10 1/2	Standard Comics - 1970's-90's	$19.50	$64.00	$282.00
775R	7 3/4 x 10 1/2	Silver/Golden Comics - 1950's-70's	$20.00	$66.00	$288.00
800R	8 X 11	Golden Age Comics - 1940's-50's	$21.25	$70.00	$306.00
825R	8 1/4 x 11	Super Golden Age Comics	$22.25	$73.00	$318.00
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675FB	6 3/4 x 10 1/2	Current Comics - fits 700	$9.50	$31.00	$135.00
700FB	7 x 10 1/2	Standard Comics - fits 725	$10.00	$32.00	$140.00
750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$10.50	$35.00	$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
858FB	8 5/8 x 11 1/2	Standard Magazines	$14.00	$46.00	$200.00
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725M	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$15.75	$119.00
775M	7 3/4 x 10 3/4	Silver/Gold Comics- 1950's-70's	$16.75	$122.00
		Add Shipping & Handling*	$2.00	$9.00

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Price per: Item#	Size	Description	100	500	2000
675HB	6 3/4 x 10 1/2	Current Comics - fits 700	$8.00	$35.00	$120.00
700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

Pick of the Week: *Leave It to Chance* #13
It's been a while.
Is the magic still there?
Reading Room, Page 18

The creators, the characters, and the comics people we're talking about today!

2002's Most Prolific Hit Publishers

In 2002, Diamond Comic Distributors published 12 monthly lists of the Top 300 comics preordered by retailers. Among those 3,600 comic books, these publishers accounted for the most issues. One hundred forty-one publishers had at *least* one issue in Diamond's Top 300 in 2002. Forty had *only* one.

	Publisher	Issues	Share
1	DC	853	23.7%
2	Marvel	643	17.9%
3	Image	246	6.8%
4	Archie	185	5.1%
5	Dark Horse	172	4.8%
6	Viz	158	4.4%
7	Crossgen	143	4.0%
8	Antarctic	76	2.1%
9	Avatar	68	1.9%
10	Tokyopop	68	1.9%
11	Fantagraphics/Eros	67	1.9%
12	Chaos	63	1.8%
13	Oni	61	1.7%
14	Slave Labor	54	1.5%
15	Dreamwave	45	1.3%
16	Kenzer	45	1.3%
17	Ironcat	35	1.0%
18	Radio	34	0.9%
19	Harris	28	0.8%
20	Bongo	27	0.8%
21	Basement	26	0.7%
22	CPM	25	0.7%
23	Sirius	23	0.6%
24	Dork Storm	22	0.6%
25	Abstract	18	0.5%
26	Humanoids	14	0.4%
27	Media Market	13	0.4%
28	Wizard	13	0.4%
29	Aardvark-Vanaheim	12	0.3%
30	Insight	12	0.3%

***Source:** Diamond Comic Distributors*

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Get breaking news on CURRENT COMICS right away. Visit https://www.collect.com/login/newuser.asp to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections — as well as instant news on breaking stories in today's comics hobby!

The year of the spider

Comics movie brings record-breaking sales, crowds to shops

By **Nathan Melby**

Things looked great for the web-slinger and the comics industry, after *Spider-Man* hit theaters on May 3 and quickly scored a record $114.8 million in its first three days of release. By press time for this issue of ***CBG***, it was the highest-grossing film of 2002, bringing in more than $400 million, and one of the most-bought films on DVD and VHS. The movie stayed surprisingly true to the comic book, thanks to Director Sam Raimi's vision. Raimi told ***CBG***'s readers in #1487 that he "felt a terrific responsibility as a longtime fan."

With its release, coupled with Free Comic Book Day the next day, comics stores saw new customers in record numbers. *Spider-Man* has become one of the most recognizable super-heroes in the world, thanks in part to the film's success.

Comics and non-comics fans gave it rave reviews, as they waited for the DVD to hit stores Nov. 1. When it did, it smashed all previous DVD sales records, selling more than 11 million DVD and VHS units in its first three days for an estimated $190 million.

The film turned Kirsten Dunst and Tobey Maguire into household names, and, while fans wait for the 2004 sequel, films will feature such other comics figures as Daredevil, The Hulk, The X-Men, and the Shazam-powered Captain Marvel — and, indeed, 2002 also saw such disparate comics films as *Men in Black II* and *Road to Perdition*. The year may have ushered in a golden age of comics films. ✦

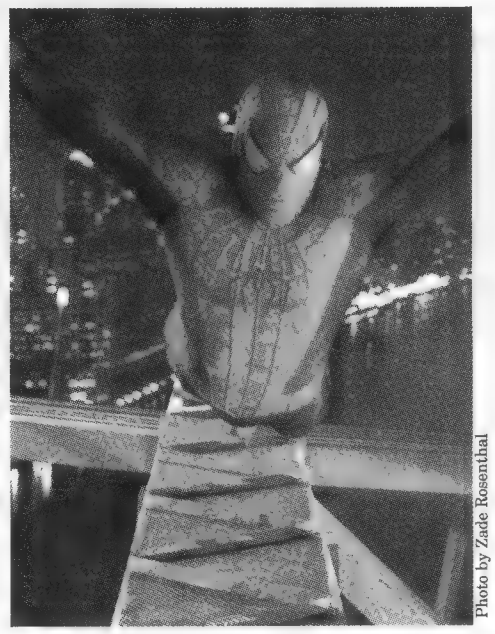

Photo by Zade Rosenthal

First free Comic Book Day is success

Plans call for repeat to follow 2003 *X-Men* film May 3

By **Maggie Thompson**

The first Free Comic Book Day — May 4, 2002 — made history as the first industry-wide promotion of comic books around the world. More than 2 million comic books were given away in more than 2,200 worldwide retail establishments. The event raised awareness of comic books as an art form and connected new and returning readers to the medium.

The sequel to Free Comic Book Day will occur in conjunction with another sequel: the second X-Men film, *X-Men 2*, the follow-up to the box-office hit *X-Men*. "*X-Men* took the market by storm when it came out," said a Free Comic Book Day spokesperson. "Its success was due in no small part to its loyalty to its comic-book roots and helped pave the way for more Hollywood versions of time-tested comic-book characters. ... *X2* promises to be even better — and Free Comic Book Day will be, too!" *X-Men 2* is

FREE COMIC BOOK DAY

scheduled to open in theaters in America and the United Kingdom on May 2. Free Comic Book Day will follow; on May 3, anyone who walks into a participating comic-book store will receive a free comic book.

Available comics will vary by store, but all will be special editions published specifically for the event. Gold sponsors will provide editions that will be in all participating stores. (Dark Horse's contribution will be announced.) Comics from Silver sponsors will vary in availability. And Bronze sponsors will donate free quantities of previously published titles to the event: Angry Dog Press, Colburn Comics, Colonia Press, CPM Manga, Humanoids, Insight Studios, Landwaster Books, Lone Star Press, NBM, Sharkbait Press, Studio Foglio, Terra Major, and Top Shelf.

More information is available on the website *www.FreeComicBookDay.com*. ✦

2003 Gold sponsors
Archie Comics (*Archie & Friends*)
Avatar Press (Frank Miller's *Robocop/Stargate SG1*)
CrossGen (*Way of the Rat Special* #1)
DC (*Batman Adventures* #1)
Dreamwave (*Transformers: Armada*)
Future Comics (*Metallix* #1)
Image Comics (*Leave It to Chance* #5)
Marvel Comics (*Ultimate X-Men* #1)

2003 Silver sponsors
A-Bomb (*Landis* #0)
Alternative Comics (*Peanutbutter & Jeremy* #4, *Alternative Comics Anthology*)
Avatar (Avatar graphic novel sampler)
Broken Tree (*Big Bad* #1, *Superheroes Inc.* #1)
Dork Storm Press (*The Best of Dork Storm* #1)
Keenspot (*Keenspace.com, Keenspot Sampler* 2003)
Oni Press (*Courtney Crumrin and the Night Things, Skinwalker* #1)
Second to Some (*Christa's 100% Guaranteed How-to Manual for Getting Anyone to Read Comic Books!*)
Slave Labor Graphics (*Slave Labor Stories*)

INSIDE THIS SECTION

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Stan Lee sues Marvel

Marvel universe creator seeks his share

By **Nathan Melby**

On Nov. 12, Marvel Comics Chairman Emeritus Stan Lee filed a lawsuit against the company, saying he had received no money from the *X-Men* or *Spider-Man* films. Lee's contract promises 10% of profits derived from any live-action or animated TV or film productions, and Lee stated that he had not seen any money from the films.

Only a couple of days before Lee filed the suit, Marvel Studios President Avi Arad had appeared on *60 Minutes II*, saying that he believed Lee had been adequately compensated for the work he has done — and still does — for Marvel.

According to Lee's contract, he is a lifetime employee at Marvel as long as Marvel can continue to use his name and characters. Because of that, Lee was supposed to receive a portion of the profits from the characters he co-created. Lee is contractually obligated to make public appearances on behalf of Marvel and during the year he was interviewed for more than 50 TV, radio, and magazine features for the *Spider-Man* movie alone. In fact, he appeared for Marvel on CNN's *Crossfire* in December.

The suit said, "Despite reaping enormous benefits from Mr. Lee's creations, defendants have failed and refused to honor their commitments to him."

Marvel, however, has countered that Lee has been compensated and that the payments issued have all been under the terms of Lee's contract. Although the case will extend beyond the end of 2002, Lee will continue to be the "face" of Marvel for the foreseeable future. ✦

Comics industry up 10% at year's end

Trade paperbacks, *Spider-Man* movie, Free Comic Book Day contribute

By **Nathan Melby**

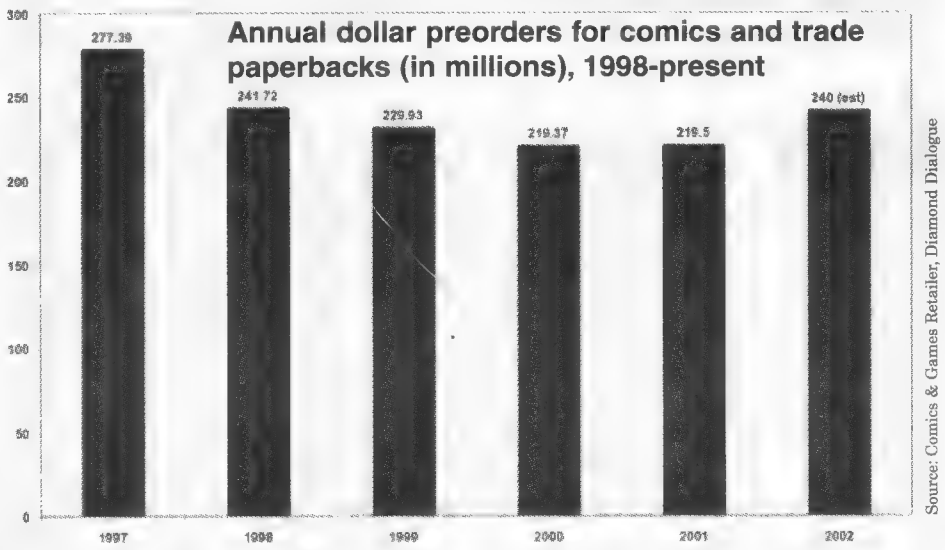
The comic-book industry ended the year in better shape than it had been in during the preceding four years — around 10% ahead of 2001's sales in preorders of comic books and trade paperbacks. Many different factors played a hand in helping comics bounce back, including trade paperbacks being integrated into bookstores more than ever, the success of the *Spider-Man* film, and public response to Free Comic Book Day.

Marvel Comics COO Bill Jemas told ***CBG*** in #1515, "The industry workers have lifted themselves up by their own bootstraps, and we have double-digit increases (in a down economy) to show for it."

Other factors that played a hand in the industry rise is the revival of '80s features to comics (see #6) and, especially, Diamond Book Distributors, which brought trade paperbacks into bookstores by the ream.

Moreover, what could have turned into a catastrophe ended up as a plus for the industry, when LPC Group, the distributor of such independent comics publishers as Top Shelf, Alternative Comics, Dark Horse Comics, and Drawn & Quarterly declared bankruptcy on Apr 3. Within 12 hours of the announcement, the comics community rallied around the affected publishers to help them survive the event.

Will the upturn for comics' fortunes continue in 2003? The year 2002 benefited from the deliberate conjunction of the *Spider-Man* movie and Free Comic Book Day, with retailers' stores new and old collectors alike. With Free Comic Book Day 2 planned to coincide with the release of *X-Men 2*, it's clear that the industry is making plans to support a slow, steady growth. ✦



2002 dollar preorders are projected to beat those of 2001 by 10%. The actual dollar value is increased by reorders and newsstand sales.

2002 PUBLISHER MARKET SHARE of Comic Books and Trade Paperbacks Preordered by Stores

Of the 3,600 comic books and 550 trade paperbacks and graphic novels that Diamond reported preorders for in 2002, these publishers accounted for the following preorders:

	Publisher	$ preordered	Share
1	**Marvel**	$87,636,000	**38.4%**
2	DC	$68,328,000	**29.9%**
3	Image	$19,014,000	**8.3%**
4	Dark Horse	$13,768,000	**6.0%**
5	**Crossgen**	$8,731,000	**3.8%**
6	**Dreamwave**	$6,843,000	**3.0%**
7	Viz	$2,760,000	**1.2%**
8	Chaos	$2,160,000	**0.9%**
9	**Tokyopop**	$1,822,000	**0.8%**
10	**Archie**	$1,417,000	**0.6%**
11	Bongo	$1,010,000	**0.4%**
12	Antarctic	$941,000	**0.4%**
13	Avatar	$894,000	**0.4%**
14	Harris	$888,000	**0.4%**
15	Fantagraphics	$842,000	**0.4%**
16	Oni	$834,000	**0.4%**
17	**Titan**	$810,000	**0.4%**
18	**Kenzer**	$784,000	**0.3%**
19	Wizard	$770,000	**0.3%**
20	Abstract	$492,000	**0.2%**
21	Slave Labor	$416,000	**0.2%**
22	Cartoon	$399,000	**0.2%**
23	Broadsword	$267,000	**0.1%**
24	Sirius	$256,000	**0.1%**
25	Humanoids	$248,000	**0.1%**
26	Checker	$241,000	**0.1%**
27	Alternative	$217,000	**0.1%**
28	IDW	$205,000	**0.1%**
29	Arcade	$205,000	**0.1%**
30	Dork Storm	$201,000	**0.1%**

In the Top 20, publishers with gains of more than 10% over 2001 are in boldface.

Source: Comics & Games Retailer

NEW COMICS shipping Jan. 5-11

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie and Friends #66, $2.19
Betty #121, $2.19
Betty & Veronica Double Digest #112, $3.59

CPM Manga

Record of Lodoss War: Deedlit's Tale Vol. 2 TP, $15.95

CrossGen

Forge #10, $7.95
Mystic #32, $2.95
Way of the Rat #9, $2.95

Dark Horse

Blade of the Immortal #75, $2.99
Grendel: God & The Devil #0, $3.50
Star Wars: Tales Vol. 3 TP, $19.95
Tim Buskup Journal: Birds & Beasts, $9.99
Usagi Yojimbo: The Shrouded Moon TP, $15.95 (Sp Ed $59.95)

DC Comics

Aquaman #2, $2.50
Batman: Legends of the Dark Knight #163, $2.50
Doom Patrol #16, $2.50
Fables #9, $2.50
Gen 13 #5, $2.95
Harley Quinn #28, $2.50
Hellblazer: Haunted TP, $12.95
JSA #44, $2.50
Scooby-Doo #68, $2.25
Spectre #25, $2.75
Stormwatch: Team Achilles #7, $2.95
Superman & Batman Generations III #1 (of 12), $2.95
Superman: The 10-Cent Adventure, $0.10
Vertigo Pop!: London #3 (of 4), $2.95
War Story: Condors, $4.95
Zero Girl: Full Circle #3 (of 5), $2.95

Gutsoon! Entertainment

Fujin Magazine #5, $0.99
Raijin Comics #5, $4.95

Image Comics

G.I. Joe Frontline #4, $2.95
Hellspawn #21, $2.95
Powers #28, $2.95
Venture #1, $2.95

Marvel Comics

Black Panther #53, $2.50
Call of Duty Vol. II: The Precinct and the Wagon TP, $14.99
Daredevil #41 , $0.25
Daredevil Legends Vol. 1: Yellow TP, $14.99
Hulk/Wolverine 6 Hours #1 (of 4), $2.99
Killraven #4 (of 6), $2.99
Mekanix #4 (of 6), $2.99
Punisher #21, $2.99
Spider-Ma'n Tangled Web #22, $2.99
Ultimate Daredevil & Elektra #4 (of 4), $2.25
Ultimate X-Men #27, $2.25
Uncanny X-Men Vol. I: Hope TP, $12.99
X-Treme X-Men #20, $2.99

Viz Communications

Animerica Extra February 2003 Vol. 6 #2, $4.95
Bastard!! Vol. 3 TP, $14.95
Big O Part 3 #3 (of 4), $3.50
Inu-Yasha Part 7 #6 (of 8), $2.95
Project Arms Part 1 #5 (of 16), $3.25
Ranma 1/2 Vol. 21 TP, $15.95
Vagabond #15, $4.95

NOW APPEARING!

January 13

Donna Barr (*Desert Peach, Stinz*) at Million Year Picnic, 99 Mt. Auburn St., Cambridge, **Massachusetts** 02138. Call (617) 492-6763 for times.

January 15

Donna Barr (*Desert Peach, Stinz*) at Modern Myths, LLC, 34 Bridge St., Northampton, **Massachusetts** 01060. Call (413) 582-6973 for times.

January 25

Amber Benson (*Buffy the Vampire Slayer* cast member Tara) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at noon.

January 31

Donna Barr (*Desert Peach, Stinz*) and other artists, including **Roberta Gregory**, at Lee's Comics, 1020-F N. Rengstorff Ave., Mountain View, **California**. Call (650) 965-1800 for times.

*[**Editor's Note:** Send items for this feature to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990, fax it (again c/o **CBG**) to (715) 445-4087, or e-mail it to **cbgnews@krause.com**.*
***Please note:** This is a **free** service.]*

The '80s return to comics

Transformers sets the pace for return of media-connected comics

By **Nathan Melby**

The Transformers were a popular line of Hasbro toys that first found their way to comics via Marvel, starting in 1984. Though they were gone for years, they were clearly not forgotten, and 2002 saw kids' delights of the 1980s back in comics again, as Dreamwave made the biggest splash in the comics world's '80s revivals.

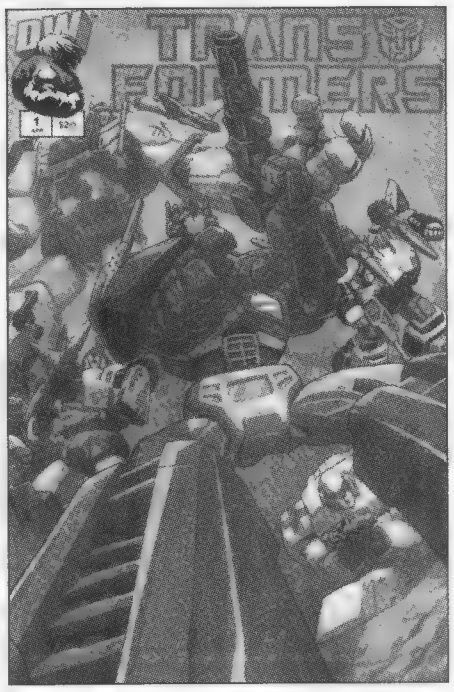
While Image's *G.I. Joe* had made its return in the middle of 2001, it was Transformers that started a boom in 2002 that saw more and more '80s-associated titles in current comics. Dreamwave's six-issue *Generation One* mini-series was hot, and then the company followed with two more *Transformers* mini-series: *Armada* and *The War Within*. *G.I. Joe*, by Devils Due Studios also finished the year strong and began a *Frontline* mini-series late in the year.

***Frontline* was the second G.I. Joe title from Devil's Due.**

With brightly illustrated stories that stayed true to the original shows, fans bought the comics in droves. This led to an industry glut of '80s revamps. DC and Image jumped on for the ride: DC revamped the adventures of Lion-O and friends on Thundera with *Thundercats*. Image released the most new titles from the decade, including *Micronauts*, the Alex Ross-backed *Battle of the Planets*, and MVCreations' *Masters of the Universe*. Devil's Due plans a release of *Voltron* in 2003.

Many of the revived comics started as mini-series to see if they would be successful enough to continue.

Even reprints of '80s properties began to surface. Marvel repackaged its long-running *G.I. Joe, A Real American Hero* for Joe fans, and Dark Horse republished Marvel's *Star Wars* material that ran from 1977 to 1986.



Dreamwave's* Transformers *was a surprise hit in the spring of 2002.

At the start of the new year, while retailers have reported a slip in sales on some of the '80s titles, the *Transformers* and *G.I. Joe* titles appear to be going strong. ✦

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Dec. 20:

Aardvark Vanaheim: *Cerebus* #285, $2.25 (Dec)
Abstract Studios: *Terry Moore's Paradise Too* #11, $2.95 (Nov)
AC Comics: *Best of the West* #32, $5.95 (Dec. 22-28)
ACG: *Wild West Collection TP*, $10.95 (May)
Airwave Comics: *Mr. Magoo's Christmas Carol Commemorative Comic* #1, $7.98 (Dec)
Amaze Ink (Slave Labor Graphics): *Gloom Cookie: Monster's Christmas Color Special*, $3.95 (Dec. 15-21)
Antarctic Press: *Ap How To Draw Manga Compilation Vol. 3 TP*, $17.95 (Dec)
Luftwaffe 1946 #4, $5.95 (Dec)
Archangel Studios: *Red Star Annual* #1: Run, Makita, Run, $3.50 (Aug)
Archie Comic Publications: *Jughead With Archie Digest* #180, $2.39 (Dec. 15-21)
Pals-N-Gals Double Digest #72, $3.59 (Dec. 15-21)
Sabrina Vol. 2 #40, $2.19 (Dec. 15-21)
Autumn Press: *Monster Club* #1, $3.50 (Dec)
Avatar Press: *Threshold* #49, (two covers $4.95; two Sp Ed $6.00) (Nov)
Warren Ellis' Scars #1, $3.50 (Sp Ed $3.95) (Nov)
Basement Comics/Amryl Entertainment: *Cavewoman: Raptor* #2 (of 2), $3.25 (May)
Sexy Angel #1, $3.25 (Aug)
Black Library: *Daemonifuge Vol. 2: Lord of Damnation TP*, $10.95 (Dec)
Redeemer TP, $14.95 (Dec)
Warhammer Monthly #62, $3.50 (Dec)
Warhammer Monthly #63 - Christmas Special, $5.95 (Dec)
Claypool Comics: *Elvira* #116, $2.50 (Dec)
Com.X: *Classwar Metal Edition* #1, $50.00 (Dec)
Com.X San Diego Comicon 2002 Sketchbook, $15.00 (Dec)
Comicsone.Com: *Heaven Sword & Dragon Sabre GN* #3, $13.95 (Nov)
Saint Legend GN #2, $13.95 (Nov)
Storm Riders GN #7, $13.95 (Oct)
CrossGen: *Crux* #21, $2.95 (Dec. 15-21)
Route 666 #7, $2.95 (Dec. 15-21)
Scion #31, $2.95 (Dec. 15-21)
Crusade Entertainment: *Shi: Illustrated Warrior* #5 (of 7), $2.99 (Nov)
Dark Horse: *Blade of the Immortal* #74, $2.99 (Dec. 8-14)
Blade of the Immortal: Beasts TP , $14.95 (Dec. 15-21)
Reid Fleming/Flaming Carrot Crossover #1, $3.99 (Dec. 22-28)
DC Comics: *Authority: Scorched Earth*, $4.95 (Dec. 15-21)
Automatic Kafka #6, $2.95 (Dec. 15-21)
Batgirl: Year One #1 (of 9), $2.95 (Dec. 15-21)
Batman: Gotham Knights #36, $2.75 (Dec. 15-21)
Birds of Prey #50, $2.50 (Dec. 15-21)
Black Sun #4 (of 6), $2.95 (Dec. 15-21)
Fables #8, $2.50 (Dec. 15-21)
Forever Maelstrom #2 (of 6), $2.95 (Dec. 15-21)
Hellblazer Special: Lady Constantine #1, $2.95 (Dec. 15-21)
JSA #43, $2.50 (Dec. 15-21)
Lucifer #33, $2.50 (Dec. 15-21)
Powerpuff Girls #33, $2.25 (Dec. 15-21)
Robin #109, $2.25 (Dec. 15-21)
Robotech #1 (of 6), $2.95 (Dec. 15-21)
Supergirl #77, $2.50 (Dec. 15-21)
Superman: The Man of Steel #133, $2.25 (Dec. 15-21)
Wonder Woman Annual 1967 #1, $4.95 (Dec. 15-21)
Y - The Last Man #6, $2.95 (Dec. 15-21)
Digital Webbing: *Digital Webbing Presents* #6, $2.95 (Dec)
Gutwallow #1 (of 3), $2.95 (Dec)
Dork Storm Press: *Nodwick* #18, $2.99 (Nov)
PS238 #0, $2.99 (Nov)
Drawn & Quarterly: *Louis Riel* #8, $2.95 (Oct)
Dream Weaver Press: *Tall Tails: Thieves Quest TP Vol. 2*, $14.95 (Dec)
Dreamwave: *Transformers: Armada* #5, $2.95 (Nov)
El Capitan Books: *Stray Bullets* #28, $3.50 (Sep)
Fantagraphics Books: *Elizabeth Bathory* #2, $3.50 (Dec)
Hysteria In Remission: Comix & Drawings of Robert Williams S/N , $75.00 (Nov)
Naughty Bits #37, $2.95 (Dec)
Fusebox Comics: *Fuse* #4, $2.99 (Dec)
Gutsoon! Entertainment: *Raijin Comics* #3, $4.95 (Dec. 15-21)
Harris Comics: *Vampirella* #15 Reg Ed, $2.99 (two Sp Ed $9.95) (Dec. 1-7)
Heavy Metal Magazine: *The Ark By Azpiri HC*, $14.95
IDW Publishing: *Lurid* #2, $2.99 (Dec. 1-7)
Image Comics: *Hawaiian Dick* #1, $2.95 (Dec. 15-21)
Liberty Meadows #29, $2.95 (Dec. 15-21)
Rex Mundi #1, $2.95 (Dec. 8-14)
Rising Stars #21 (of 24), $2.99 (Aug. 18-24)
Tech Jacket #2, $2.95 (Dec. 15-21)
Top Cow Classics: Battle of the Planets #1, $2.99 (Dec)
Kenzer & Company: *Knights of the Dinner Table: Bundle of Trouble Vol. 10*, $11.99 (Dec)
Knights of the Dinner Table: Tales From Vault Vol. 4, $9.99 (Dec)
Marvel Comics: *Incredible Hulk* #48, $2.25 (Dec. 15-21)
New X-Men #135, $2.25 (Dec. 15-21)
New X-Men Vol. 3: New Worlds, $14.99 (Dec. 15-21)
Shang-Chi: Master of Kung Fu #4 (of 6), $2.99 (Dec. 15-21)
Soldier X #6, $2.25 (Dec. 15-21)
Spider-Man, Peter Parker #51, $2.25 (Dec. 15-21)
Spider-Man: Blue #5 (of 6), $3.50 (Sep. 15-21)
Truth #2 (of 6), $3.50 (Dec. 15-21)
Ultimate X-Men #26, $2.25 (Dec. 15-21)
Ultimate, Spider-Man #33, $2.25 (Dec. 15-21)
Weapon X #4, $2.25 (Dec. 15-21)
Mirage Studios: *Teenage Mutant Ninja Turtles* #7, $2.95 (Dec)
Mu Press: *Wild Kingdom* #15, $3.50 (Dec)
NBM: *Oddballz* #5, $2.95 (Dec)
Oni Press: *Jason & The Argobots* #4 (of 4), $2.95 (Dec. 8-14)
Three Days in Europe #2 (of 5), $2.95 (Dec. 15-21)
Radio Comix: *Bureau Mana Investigation* #5, $2.99 (Dec. 15-21)
Furrlough #119, $2.99 (Dec. 15-21)
Rebellion: *2000 AD* #1318, $3.25 (Nov)
2000 AD #1319, $3.25 (Nov)
Sleeping Giant Comics: *Altercations GN Vol. 1* #1 (of 2), $8.95 (Dec. 1-7)
Sugarlab: *Uberbabe: Same As It Ever Was* #2 (of 4), $6.95 (Dec)
Summertime Comics: *Invincible Ed.* #2 Beating of Ed. (of 6), $3.95 (Dec)
Titan: *Rogue Trooper Vol. 1: Future War GN*, $16.95
Viz Communications: *All-New Tenchi Muyo Part 2* #3 (of 5), $2.95 (Dec. 8-14)
Animerica January 2003 Vol. 11 #1, $4.95 (Dec. 8-14)
Battle Angel Alita: Last Order Part 1 #4, $2.95 (Dec. 8-14)
Dragonball Part 5 #7 (of 7), $2.95 (Dec. 8-14)
Mobile Suit Gundam 0079 Vol. 8 TP, $9.95 (Dec. 8-14)
Pokemon Adventures Vol. 7: Pokemon Elite TP, $13.95 (Dec. 8-14)
Ranma 1/2 Part 11 #10 (of 11), $2.95 (Dec. 8-14)
Vagabond #14, $4.95 (Dec. 8-14)
X/1999 Vol. 9: Crescendo TP, $15.95 (Dec. 8-14)
Zoids #11, $5.95 (Dec. 8-14)

Lady Death publisher goes bankrupt

Chaos gets reorganized

By **Nathan Melby**

Chaos Comics officially closed shop Aug. 15, after nearly 10 years of publishing. The company, headed by founder Brian Pulido, had found a niche among "heavy metal" rock fans during the '90s with such horror titles as *Evil Ernie* and *Lady Death*.

At the time of the, bankruptcy Pulido said, "Unfortunately, it's a combination of factors, but it's mostly due to steady decline in our comic-book sales over the last few years, which accelerated after November 2001."

All of Chaos' properties went to a trustee, who announced on Dec. 18 that they will be auctioned as one lot, not as separate properties. The only character that may not be involved in the auction is Lady Death, a character Pulido had recently sold to CrossGeneration Comics Publisher and CEO Mark Alessi. Despite that prior sale, the trustee reportedly said that Lady Death could end up with the rest of the properties in the sale as one lot.

When asked about the possibility of CrossGen's losing Lady Death, CrossGen Vice President of Product Development Tony Panaccio told ***CBG***, "This is nothing new nor unexpected. They may or may not ask, and, if they ask, we will file what we have to file. We do not foresee any hitch in the giddyup."

Lady Death will be back in stores Feb. 12, but it will not be the same scantily clad, super-endowed Lady Death her fans will remember. Alessi told ***CBG*** in #1514, "If you want naked women, they actually make magazines these days where there are *real* naked women.

"In *our* world, Lady Death is a story that we believe has some long-term potential as an ongoing story." *Lady Death* fans will get to see the difference in less than two months, when she returns to comic shops. ✦

Gay comics characters get media attention

Green Lantern writer Winick focuses on hate crimes, while Marvel's Rawhide Kid is called out

By **Nathan Melby**

Comics got the attention of Phil Donahue and CNN in the latter part of 2002 because of the sexual inclinations of characters featured in the books.

Green Lantern

Some people said they were shocked to learn that in *Green Lantern* #153, Kyle Rayner received a phonecall telling him that his gay assistant, Terry Berg, had been the victim of a hate crime. *Green Lantern* writer Judd Winick appeared on MSNBC's *Donahue* on Aug. 15 to defend having a gay character in the comic book at all. Peter Sprigg of The Family Research Council appeared, saying that the gay lifestyle Winick was portraying was unacceptable.

Despite the instigating factor being a comic book, the debate did not focus so much on the topic of gays in comics as on the morality of homosexuality.

A similar news event four months later also drew media attention, this time to Marvel, which announced it would bring back The Rawhide Kid, revamping him to be the first openly gay title character in mainstream comics. Stan Lee appeared on CNN's *Crossfire* Dec. 12 defending Marvel's decision against accusations from Traditional Values Coalition spokesperson Andrea Lafferty.

"Among us today there are gay people," Lee said. "We have one gay hero. There is nothing wrong with that. I am sure there are gay heroes who exist."

While Green Lantern has presently given up his post to John Stewart, Terry Berg still remains a character in the comic. The Rawhide Kid mini will feature art by John Severin and be written by Ron Zimmerman. ✦

CANCELLATION LIST

The following titles have been canceled by the respective publishers. If they are resolicited at a later date, they will reappear on a future ***CBG*** Calendar:

Acetylene Comics: *Buggs* #5, $2.50 (Aug)

ACG: *Men of Thunder: Hero Collection TP*, $10.95 (Jun)
Star Western: Vol. 1 First Year TP, $19.95 (Jul)

Airwave Comics: *Vladimira: Dragon's Legacy*, (two covers $5.95) (Jul)

Amaze Ink (Slave Labor Graphics): *Sugar Buzz* #10, $2.95 (Jul)
Witch #4, $2.95 (Aug)

Antipodes Publishing: *Templar* #5 (of 7), $2.50 (Sep)

Approbation Comics: *Vampires Unlimited: Shades of Things To Come* #2 (of 6), $2.99 (Jun)

Basement Comics/Amryl Entertainment: *Savage Planet* #3, ($3.25, sp. ed. $8.95) (Aug)
The Sensational Tiger Woman #1, $2.95 (Aug)

Blue Monkey Comics: *Adam Bomb Adventures* #1, $2.95

Broken Halos: *Gunfighters In Hell: Original Sin TP*, ($7.95, sp. ed. $11.95) (Sep)

Broken Tree Publications: *Prophet of Dreams* #3-6, $2.95@

Comicsone.Com: *Wild 7 GN* #7, $9.95 (Nov)

Curtis Comic: *Barchetta Vol. 1* #3-5, $2.95@
Barchetta Vol. 2 #1, $2.95 (Dec)
Bloody School Vol. 1 #3-5, $2.95 @
ESP Vol. 1 #3-5, $2.95@
ESP Vol. 2 #1, $2.95 (Dec)
Eternal Mirage Vol. 1 #3-5, $2.95@
Extreme Vol. 1 #3-5, $2.95@
Into the Storm Vol. 1 #3-4, $2.95@
Into The Storm Vol. 2 #1-2, $2.95@
Knight Gunner Vol. 1 #3-5, $2.95@
Minos Vol. 1 #3-5, $2.95@
Moon Vol. 1 #3-5, $2.95@
Moon Vol. 2 #1, $2.95 (Dec)
Pandemonium Vol. 1 #3-5, $2.95@
Pandemonium Vol. 2 #1, $2.95 (Dec)
PSI Vol. 1 #4-5, $2.95@
PSI Vol. 2 #1, $2.95 (Dec)
Slasher Vol. 1 #3-5, $2.95@
Zero Taker Vol. 1 #3-5, $2.95@

Dark Horse: *Tenth: Nightwalker* #1-4, $2.99@

Drawn & Quarterly: *Paul has a Summer Job GN*, $16.95 (Aug)

Empire Heroes: *Nighthunter* #4 (of 12), $3.75 (Oct)

False Idol Studios: *7 Guys of Justice* #14-16, $2.50@

Fantagraphics Books: *Dirty Girls* #2, $3.50 (Aug)

Frontline Productions: *Super Dooper Groovy Space Chicks* #1-2, $3.95@

Humanoids Publishing: *Incal* #13, $2.95 (Oct)

Image Comics: *Lady Pendragon Special*, $7.95 (Nov. 24-30)
Top Cow Classics: Tomb Raider Witchblade #1, $2.99 (Oct. 6-12)
Vampire's Christmas GN, $5.95 (Oct. 20-26)

Mandalay Books: *McCandless & Company: Insecurities*, $5.95 (Jun)

Marvel Comics: *Avengers: The Korvac Saga TP*, $19.95 (Apr. 28-May 4)
Blade: Duel With Dracula TP, $17.95 (Feb. 24-Mar. 2)
Marvel Masterworks: Iron Man HC, $49.95 (Jun 2-8)
Mutant X: Future Shock #1, $3.50 (May 19-25)
Spider-Man: Blue #6 (of 6), $3.50 (Oct. 20-26)
Ultimate Adventures #4, $2.25 (Dec. 15-21)

Nw Studios: *Spirit of the Amazon* #1, $2.95 (Dec)

Playdigm Entertainment: *Galactic Gladiators* #4 (of 4), $2.95 (Sep)

Roaring Studio: *Rift* #2 (of 6), $2.95 (Aug)
Waterdogs #2 (of 3), $2.95 (Aug)

Shadow Planet: *Engine* #1-3, $3.50@

Shanda Fantasy Arts: *Extinctioners Vol. 2* #12, $4.99 (Sep)
Fantastic Furry Stories #4, $4.99 (Aug)
SFA Swimsuit Special, $4.99 (Aug)

Starwarp Concepts: *Lorelei Vol. 2* #2, $3.95 (Oct)

Studio G: *Murcielaga/She Bat* #2-3, $2.95@

Tokyopop: *Invu Vol. 2 GN*, $9.99 (Jul)
Rave Vol 1 GN, $9.99 (Aug)

Wham Comics: *Girls In White* #1, $2.95 (Aug)

White Lightning Productions: *Cream & Sugar Vol 1 TP*, $12.95 (Aug)

It's a mystery

Archie takes on less weird, more contemporary, crimes

By **Tony Isabella**

No man ever steps in the same river twice, for it's not the same river and he's not the same man.

— Heraclitus

This week, I have to tell you a story, even though it doesn't have thing one to do with comic books. It's just too good not to share with you, and, when I say "too good," what I really mean is I wish there were an Olympic medal for just plain dumb government because my home town would definitely be a contender.

Once upon a time there were some local politicians who wanted a recreation center for the city. As wonderful as that might be, recreation centers don't come cheap and the politicians knew they could never get the voters to approve one. So, when the plans were made for a new high school in the city, the politicians kinda sorta added a rec center to them. No vote, no fuss.

The rec center was supposed to open in August. It opened in December with some work uncompleted.

The rec center was going to supported by selling memberships and naming rights. So far, memberships are at around half of what is necessary to maintain the center ... and no one has wanted to pay a million bucks to have the place named after them. I sympathize with our hapless politicians, even though they thought I was just being mean when I asked how much I would have to pay to have a nice broom closet named after me.

Here's where this story gets better, and, when I say "better," I, of course, mean much worse. There are multiple pools at the rec center, one of them Olympic-size. The weekly backwashing from each pool dumps 15,000 gallons of water into the sewer system installed for the high school and rec center complex. Draining these pools, which must be done from time to time, will send 130,000 gallons of water into the system. In scientific terms, this is an awful lot of water.

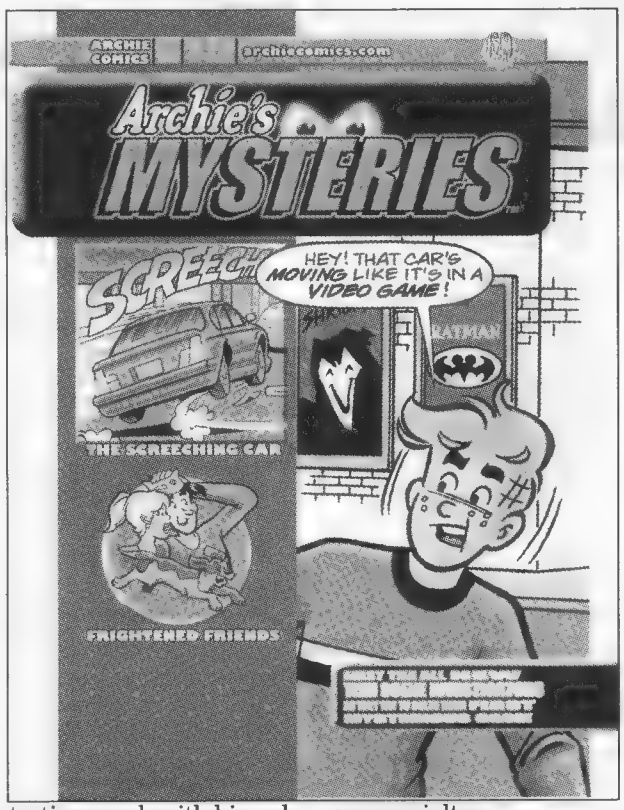
The new sewers were designed to handle 650 gallons of water per minute but actually need to handle at least 1,500. The sewers which they empty into are capable of handling 289 gallons a minute. Since the water from the pools cannot move through the system fast enough, the only place it can go is up into the basements of nearby homes. Boy, howdy, I bet the prices of those houses will skyrocket, as realtors advertise their indoor pools. Surf's up!

The local school district gets stuck with the bill for fixing this problem, which means the new high school we *did* vote for will now have that much less money to spend on the things we wanted it to spend our money on. However, before money is spent on repairs, I think we should run the figures past the school's math students.

Even the "C" students can probably figure out that 1,500 is a much larger number than 650 or 289.

Thank God I have comic books to keep me sane.

Dropping the "Weird" from its title and the fantasy elements from its stories, ***Archie's Mysteries* #25** (Archie Comics, $2.19) is the debut of a new direction for the series. Following a visit by forensic investigators Matt Clark and Mary Fine, a familiar group of Riverdale High students decide to become forensic detectives, each with his or her own specialty.



Archie Andrews is the chief investigator of the T.S.I. (Teen Scene Investigators). Chuck uses his cartooning talents as the team forensic artist. Dilton is the chemist, Veronica is the financial investigator, and Betty is the expert on special techniques like handwriting, linguistics, and so on.

Jughead? He's the "foodologist." It's not an actual forensic specialty, but, as an editorial remark astutely notes, who would be better at it, if it were?

Via advance preview copies, I've read the first three issues of this retooled *Archie's Mysteries* series. Writers Paul Castiglia and Barbara Jarvie have done a terrific job concocting clever tales that play fair with the readers, impart educational tidbits, and, most importantly, don't distort the Archie characters to make them fit this somewhat more serious treatment. Indeed, while not as prevalent as in traditional Archie titles, humor remains part of *Archie's Mysteries*.

The T.S.I. cases range from the mysterious theft of a certain videogame from movie theaters to a kidnapped skier to missing movie memorabilia. If I have complaints about any of these stories, it's that some perpetrators of crimes escape the serious consequences of their actions. I'm not sure that's the best message to be putting out there for younger readers. Creating comics that are suitable for all ages, as these are, doesn't necessitate sugarcoating this aspect of crime detection.

I wasn't overly enamored of penciller Fernando Ruiz's art when Archie's mysteries were still of the "weird" variety, but, teamed with inker Rich Koslowski, he's now doing excellent work. All the Archie characters are on model, but there's a bit more reality in the world around them. I like the look.

Ranking *Archie's Mysteries* #25-27 on our "floating head" scale of zero to five, each issue picks up four Tonys. The comics offer lighter fare than is usually found in mainstream adventure comics but don't lack substance. I recommend them for readers of all ages.

Two weeks back, I reviewed *Batman* #608, the first issue of the Jeph Loeb and Jim Lee run. From that review, here's the main reason I only gave that issue two Tonys:

> It's that this comic book has nothing we haven't seen before, with the possible exception of the artist's almost fetishistic obsession with drawing Batman's boots.

Guess what? I liked ***Batman* #609** (DC, $2.25) better. A whole lot better ... and not just because there were fewer boot-y shots per square inch.

Activate the Bat-spoilers!

The previous issue of *Batman* ended with his tumbling from the rooftops of Gotham City. This issue opens with the fallen Bat in a crumpled heap about to be cut into pieces by a gang of lowlifes. Unable to move a muscle, he still manages to defend himself until help in the form of The Huntress arrives. This was something I'd not seen before. Points for Loeb and Lee.

With Bats down, members of his "family" (Oracle, The Huntress, and Alfred) come to his defense. After too many years of "Daddy" treating the "kids" in a cold, arguably abusive, manner, it's good to see them working together. OK, Batman and The Huntress have issues to resolve, but isn't that often the case with large families? The "loner" Batman can be entertaining, but I also enjoy the variety that comes with his supporting cast.

Loeb and Lee score additional points with how they get medical help for Wayne without exposing his costumed identity. That Alfred and crew were clearly prepared for such extreme circumstances gave me a nice little shudder. How scary does your world have to be for you to be ready, at a moment's notice, to fake a bone-busting auto accident to cover for your boss?

Something else, or more accurately, some*one* else I hadn't seen before, was Doctor Thomas Elliot. A childhood pal of Bruce Wayne, the renowned surgeon flies in to operate on his old friend and, one hopes, will stick around for a while. I don't know what the good doctor's story is, but I'm eager to learn it and to see how he fits into the world of the Batman.

Teaching new tricks to an old bat is the key to the

success of the Loeb and Lee *Batman*. The deluge of Bat-comics in the comics shops led to some of the classic characters overstaying their welcomes. Bringing in new faces and foes gives the Bat-writers an opportunity for telling exciting stories ... and the luxury of taking their time figuring out how to make the old standbys fresh again. I like both halves of that concept.

What a difference one issue can make! *Batman* #609 gets four-and-a-half Tonys, and I'll be back for *Batman* #610.

Coming in February from Monkeysuit Press is Prentis Rollins' ***Survival Machine*** ($7.95), an 80-page trade paperback collection of stories by one of Monkeysuit's founding members. Three of the four tales have previously appeared in the *Monkeysuit* anthologies; all of them are worth reading.

These are stories of survivors, some of them quite mad. Dying tycoon Aaron Boxhall thinks he can preserve his life via a fully armored, self-sufficient robot whose survival programming might be too good. A concentration camp survivor faces an old evil hiding in plain sight. An alienated physicist delves into the problem of where lost socks go. A million years from now, a sole survivor is the only link to a civilization entombed in the ash of millennia.

By way of unfair comparison, Al Feldstein and his E.C. Comics artists could have done these tales in eight pages each. Even so, not one of these stories would have been out of place in those classic comics of the 1950s. Points for Rollins.

Rollins pencilled 17 issues of Milestone's *Hardware* in the mid-1990s, and he's done impressive inking on various DC and Marvel comics since then. However, there is something very cool about him telling his own stories, and, despite the occasional misstep in the writing, he should be encouraged to continue to pursue this path. He's definitely got something to say.

Survival Machine gets three and a half Tonys. Rollins is a creator worth watching.

One of these days, when The Force becomes strong within me, I will catch up on the many wonderful *Star Wars* comic books published by Dark Horse. Maybe even the not-so-wonderful ones. For me, the difference between the former and latter is whether I can enjoy a given issue, when I've left my encyclopedic knowledge of *Star Wars* in my other suit.

True confession: I love *Star Wars* and *Star Trek*, but my brain is too tiny to hold both *Wars* and *Trek* trivia and such vital real-world information as what street I live on. The one time I wrote a *Star Wars* story, I kept it as simple as possible. Whenever I write *Star Trek* tales, I make sure I'm working with either a collaborator or editor who does remember all that stuff. That's why I place such value on *Wars* and *Trek* comic books that I can read without getting a memory upgrade and also explains why we took the long way to this review of ***Star Wars: Republic* #46** ($2.99).

If you saw *Star Wars Episode I* and *II*, you know all you need to know to enjoy *Star Wars: Republic* #46, which takes place between those movies. In "Honor and Duty," the three-issue story beginning in this issue, a senator of the Republic has been murdered on the eve of an important vote. His replacement is being guarded by Jedi Obi-Wan Kenobi and his padawan, Anakin Skywalker. This situation does not please the actual Senate Guards, which makes for keen inter-agency rivalry.

Writer John Ostrander keeps the action and political intrigue moving nicely, but what makes this more than just another *Star Wars* story for me is the character and dysfunctional family of guardsman Sagoro Autem.

Autem has turned down desk jobs to stay on the "streets," such as they are, of Coruscant, the governmental center of the Republic. He has a strong sense of duty, an unflattering trace of prejudice, a rebellious son, and a brother who disgraced the family name. You can imagine how thrilled he is to have a political assassination added to the bowl of cherries which is his life.

Unfortunately, the art by penciller C.P. Smith and inker Jason Rodriguez isn't as strong as the writing. Throughout this issue, I saw stiff figures, people craning and twisting their necks for no apparent reason, and thick lines which made some characters look as if they'd been pasted into scenes. There was a discernable and not unwelcome Carmine Infantino influence to the art — Infantino drew the best issues of Marvel's *Star Wars* series — but it didn't capture the fluidity of Infantino's style.

The less-than-wonderful art hurt *Star Wars: Republic* #46. The best I can give it is three Tonys. ✦

Tony's Tips! is © Tony Isabella, 2002. Comments on or review items for this column should be sent to: Tony's Tips!, Box 1502, Medina, OH 44258. You can e-mail Tony at: ***tony@wfcomics.com****.*

SENATOR GREYSHADE HAS REQUESTED THE PROTECTION OF THE JEDI, AND THEY HAVE GENEROUSLY LENT US OBI-WAN KENOBI AND HIS PADAWAN, ANAKIN SKYWALKER.

READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Forever Maelstrom #1 — DC

$2.95, color, 48 pgs., available now
reviewed by **Brett Weiss**

BEN FRANKLIN — WHO I MIGHT ADD, SHOULD HAVE INVENTED THE SALAD BAR SPIT GUARD TO ACCOMMODATE FOR HIS LISP —
— ONCE SAID THE CONTINENTAL CONGRESS WAS LIKE HIGH SCHOOL.
JEFFERSON WAS POPULAR, AND I WAS A GEEK AND BENJAMIN WAS A THUG
AND AARON BURR REALLY WANTED TO MEET CHICKS
4

The oddly named Forever Maelstrom is a college professor who is basically a muscle-bound, wise-cracking cross between Indiana Jones and the title characters from *Bill & Ted's Excellent Adventure*. He teaches history, he goes on comedic adventures, and he travels through time in order to hang out with such historical dudes as a lisping Ben Franklin and a painfully shy Marquis de Sade. His tongue-in-cheek arch-enemy is a Doctor Doom-like villain with an Elvis fixation, and his faithful timber wolf has an unfortunate (as well as unfunny) tendency to break wind in public.

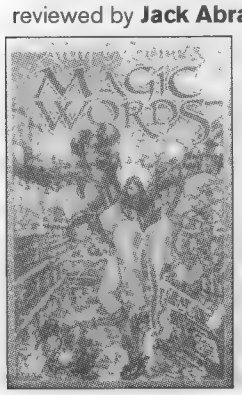
The storyline is about as interesting as a plot from a generic videogame of the 16-bit era, and such pop-culture references as Forever's joking that civilization ended when Duran Duran hit #1 on the *Billboard* charts fall as flat as those in the first issue of Marvel's dreadful *Marville*.

In the coming months, be on the lookout for this issue in a quarter bin near you.

www.dccomics.com

Alan Moore's Magic Words Vol. 1 — Avatar

$6.95, b/w, 56 pgs., available now
reviewed by **Jack Abramowitz**



Did you ever see a Kevin Smith movie? *Clerks* and *Dogma* are Kevin Smith movies. If other hands made a movie out of Smith's current *Black Cat* comic book, it would not be a Kevin Smith movie, it would be a movie based on a Kevin Smith comic book.

Similarly, *Alan Moore's Magic Words* is not an Alan Moore comic book. *Miracleman*, *Swamp Thing,* and *From Hell* were Alan Moore comics. *Watchmen* was an Alan Moore comic book. *Magic Words* is a comic book based on Alan Moore lyrics.

Alan Moore is a renaissance man. Not only a writer of comics and occasional cartoonist (remember *Maxwell the Magic Cat*?), Moore also writes poetry and songs. In this volume, a variety of European artists interpret Moore's lyrics.

The results are not bad, verbally or visually. Some of the pieces are as replete with occult iconography as Moore's *Promethea*. Others, such as "Leopardman at C&A" and "14.2.99" are detailed SF pieces. The artists, mostly unknown in America, call to mind such talents as Moebius and Paul Pope. It's not a bad comic book at all.

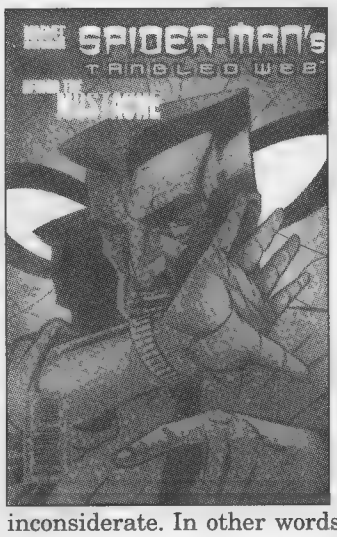
But it's not an Alan Moore comic book.

www.avatar.com

Spider-Man's Tangled Web #20 — Marvel

$2.99, color, 32 pgs., available now
reviewed by **Scott Semet**

J. Jonah Jameson may not be Marvel's greatest character, but he's been an interesting enigma in the Spider-Man mythos for almost 40 years. This stand-alone issue delves into his past, which has been virtually untouched for most of his career. A raging JJJ stomps through the offices of *The Daily Bugle*, until a heart attack leads him from the hospital to a psychiatrist's couch. An unaware shrink tries to get to the root of his anger.



Jameson is portrayed as loud, obnoxious, and inconsiderate. In other words, it's the same man fans have been hating (or cheering for) all their lives. Writer Zeb Wells attempts to find the source of this rage, as Jonah's life is told in a series of flashbacks. Taken alone, this is an interesting character study of a man who's usually hidden from readers.

As a super-hero artist, Dean Haspiel is about as heroic as *Little Lulu*'s Marjorie Henderson Buell. Luckily, this story isn't about super-heroics, at least not in the conventional sense. JJJ does face frightening situations, but, unfortunately, they're of the variety that plagues many fractured homes today. Jonah's childhood is explored, along with his alcoholic, abusive father. Spider-Man is barely mentioned, and, when he is, it's used as a vehicle to dig deeper into Jonah's psyche.

There are a few humorous touches, such as the references to Jonah's son (the former werewolf) and his introduction to the world of cigars. The audience that likes the popular "tell-all" television programs making the rounds might get a kick out of this story.

www.marvel.com

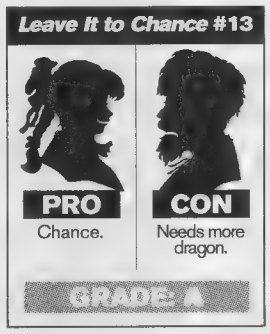
PICK OF THE WEEK

Leave It to Chance #13 — Image

$4.95, color and b/w, 48 pgs., available now

It's been entirely too long since we've visited with Chance Falconer, who was five years ahead of her time, if the current glut of teen girl heroes are any indication, and in our absence something terrible has happened to one of her loved ones. It has *so* profound an effect that it permanently changes the premise of the series forever — but far be it for me to ruin the surprise. Read it and discover for yourself.

But, then, it's the series' sharp emotional immediacy that's always been the big draw here, far above the cute girl and her flying car and pet dragon. As much fun as all the "cool stuff" was, the thing that brought readers back hungry for more was the hope that *this* time Chance might win her father's approval. Here, the ante has been upped considerably, and James Robinson and Paul Smith have even found a way to make zombies (the least and dullest creatures in the hierarchy of monsters) interesting (and even a little scary) by just remembering *they used to be people*. Here's hoping we won't have to wait quite so long for her next adventure.



reviewed by **S.A. Bennett**

www.imagecomics.com

Supreme: Story of the Year TPB — Checker

$26.95, color, 326 pgs., available now
reviewed by **Brent Frankenhoff**

Trade paperbacks are becoming more and more a common part of comics fans' bookshelves, whether it's to have a handy all-in-one volume of a favorite storyline or to pick up a run of a series that's unattainable in back-issue form — or just to see how a given story arc concluded.

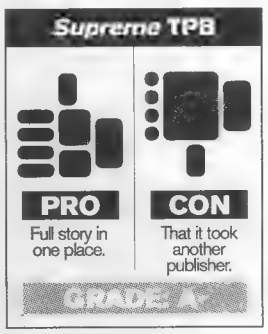
Checker Book Publishing Group is giving fans what they want with collections of such titles as *Alien Legion, Tapping the Vein, Hellraiser*, and *Supreme*. The last-named collection focuses on Alan Moore's first 12 issues of the long-running series, specificially #41-52a and 52b. (Yes, it's a

I'M AFRAID NOT. SUPREMIUM IS UNLIKE ANY OTHER SUBSTANCE IN EXISTENCE. I COULD TELL YOU STORIES...
TALES BEYOND YOUR WILDEST IMAGININGS.

pain to show a run where two issues have the same issue number with a letter designation.)

Moore's writing is superb, poking fun at the revamps and retroactive continuities of popular characters and giving Supreme his own set of Silver Age-like adventures with illustrations by Rick Veitch. Joe Bennett provides the art for the "modern" sections of each issue. The art deviates enough from Supreme creator Rob Liefeld's style to make it enjoyable. Character studies by Alex Ross provide a break between issues.

With some industry pundits tolling the bell for the end of the "monthly pamphlet," citing the increase in trade paperbacks, this volume is a shining example of why collected editions are on the rise. The series' sporadic publishing schedule — both in terms of irregular release and a move among three different publishers (Image, Maximum, and Awesome) — caused many readers to lose patience with the individual issues. Now, they can read the entire opus in one place. This is an excellent collection, and Checker has already announced plans to collect *Supreme: The Return*, which also suffered from an erratic publication schedule, in 2003.



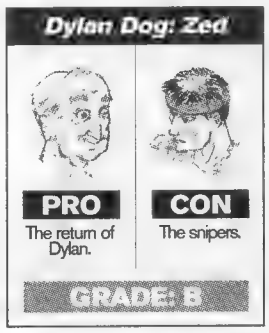
www.checkerbpg.com

Dylan Dog: Zed — Dark Horse/Bonelli

$5.95, b/w, 94 pgs., available now
reviewed by **S.A. Bennett**

Who'd have thought we'd be lucky enough to get more translated Bonelli Books — and an entry in the *Dylan Dog* series, at that? There are certain surface similarities between Dylan and Hellblazer John Constantine, but Dylan operates in a decidedly nicer part of London, solves puzzles that have nothing to do with office politics in Hell, and you can even be friends with him without risking your life. In short, Dylan's a much more congenial sort of paranormal investigator.

Which brings us to *Zed*, a neat little (figuratively and literally) graphic novel predicated on the premise there's an entrance to a fantasy land behind a stone wall in the worst part of London, and, for a price, you can be taken there. Naturally, it's the paradise that isn't as advertised, and what it *really* is is almost as clever as the British government's way of dealing with this threat to the status quo.



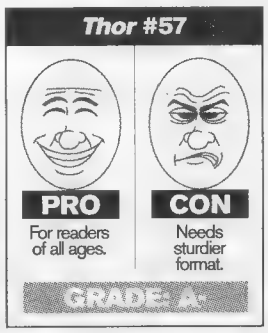
www.darkhorse.com

Thor #57 — Marvel

$2.25, color, 32 pgs., available now
reviewed by **Brett Weiss**

Featuring the diverse talents of such artists as Phil Jimenez, Mike Kaluta, P. Craig Russell, Philip Tan, and Bill Sienkiewicz, *Thor* #57 is a Done in One, storybook-style issue in which Volstagg regales the children with a grand tale of how a brave and selfless Thor once saved the world from a mysterious, frightfully powerful being from outer space. Dan Jurgens provides the text alongside the gorgeous splash pages, and his writing (in conjunction with the art) is strong enough and epic enough to merit a sturdier format. This issue would make a good bedtime story for children of elementary school age, and fans of Ted Hughes' novel *The Iron Giant* should give it a try.

Lest hardcore Marvel fanboys be left out in the cold, a key aspect of Thor's relationship with his late father, Odin, is explored in fine fashion, and Thor's invaluable place in the Marvel universe is solidified. He's portrayed as a good and noble hero through and through.



www.marvel.com

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Awesome Man #1 ..... B+
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Firefighter! Daigo of Fire Co. M ..... B
Five Star Stories C
Flash #190-192 ..... A
Graphic Classics: H.P. Lovecraft ..... A
JLA/JSA: Virtue and Vice ..... A+
JLA: Secret Origins ..... B+
La Perdida #2 ..... A
Louis Riel #7 ..... B+
Masters of the Universe #1 ..... B+
Peter Parker: Spider-Man #50 ..... B
Ranger Ralph #3 ..... B
Savage Drago/Hellboy ..... B+
Shazam! Archives Vol. 3 ..... A-
Shonen Jump #1 ..... A
Stray Bullets #27 ..... B
Visual Ref. for Comic Artists ..... A-

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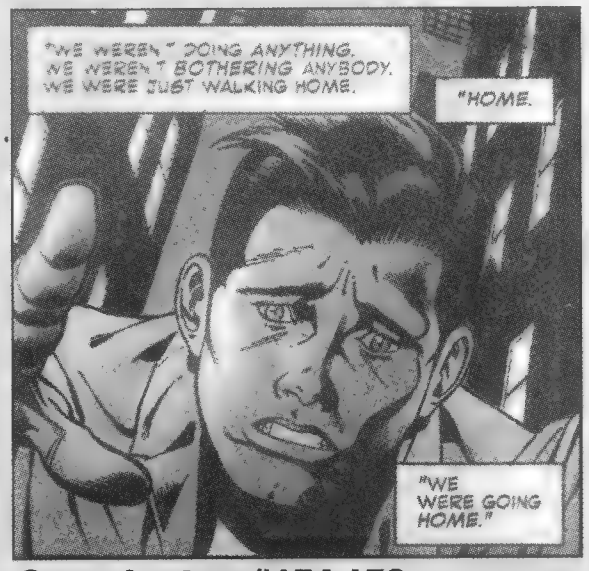


Green Lantern #154-156 — DC

$2.25@, color, 40 pgs. (#154-155), 48 pgs. (#156), available now

Judd Winick heads toward a strong finish on *Green Lantern* before taking the reins of *Green Arrow* in 2003. The first *Green Lantern* issue in quite some time, possibly ever, to get national press, #154 landed Winick on Phil Donahue's CNBC show. The story deals with a hate crime, as Kyle Rayner's friend Terry is beaten nearly to death after leaving a gay club. Rayner as Green Lantern takes it personally. Those who recall Willow's descent into madness on the *Buffy* TV show will find parallels here.

In #155, Rayner desperately tries to find a way to go back to prevent the tragedy from occurring and stares down The Justice League in a powerful sequence. It's not a spoiler to say that Rayner is shaken and has to leave Earth for a while, having lost his faith in humanity. The return of fan-favorite John Stewart to the role of GL comes in #156, with a more sympathetic characterization than found in TV's *JLA* animated series.

Winick deftly handles issues-based storytelling and characterization. Most heroes can hold themselves back, if the menace doesn't hurt their friends and family; even Spider-Man has been driven to the edge when his loved ones are threatened, and Green Lantern is no exception.

Dave Eaglesham is a veteran DC artist, and, though Jim Lee and Ariel Olivetti are on covers, there's no deception here — Eaglesham can more than hold his own. He's especially good at the green constructs for which Green Lanterns are famous.

GRADE: B

Steve Horton

www.dccomics.com

COMICS GUIDE

By Maggie Thompson

Mek #1-2 (of 3) — DC/Homage

Warren Ellis, Steve Rolston, Al Gordon, 32 pgs. plus an annoying wrestling ad brochure, color, $2.95@, now available.

It is to be hoped that the WWE brochures that inhabit both issues are keeping the price on this project way down, because otherwise they'd be really, truly annoying. The mini-series story takes place in a world in which some people consider cyborg enhancement as trendy as some consider piercings and tattoos in today's real world. The argument in favor of having, say, a laser pointer in one eye or a built-in telephone could be tempting. Ellis' story is at once thoughtful and light — with a mystery involving a darker side yet to be fully exposed. It extrapolates from the concept of the combination of variety of mechanical body enhancements and young people's immediate adoption of trendy developments. It's good science fiction.

www.dccomics.com; www.wildstorm.com

Tellos: Sons & Moons — Image

Todd Dezago, Carlo Barberi, Howard Shum, Eric Wolfe-Hanson, Thor Badendyck, color, 48 pgs., $5.95, ISBN 1-48240-238-8, now available

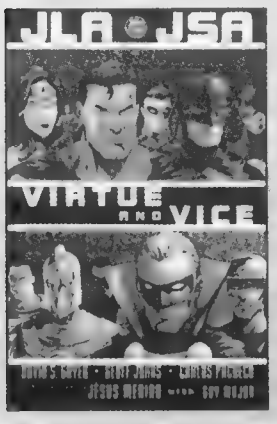
Tellos began as a project pairing the talents of DeZago and Mike Wieringo, with a rich fantasy landscape and imaginative adventures of a cast that included animals and elves as well as humans. There were ships flying through the skies, an assortment of fantasy encounters — and a huge secret that gave the whole rich world an additional punch. This slim volume collects a few Tellos-connected stories, with the opening adventure a stand-alone. The series has always combined charm with adventure, and that continues to be the case with this volume. It's a tidy assemblage of related tales with attractive art and the bonus of a cover by the ever-impressive Nick Cardy. Readers who haven't yet read the principal graphic novel should immediately buy the paperback collections that tell that story; they shouldn't need further prompting to pick up this volume.

www.imagecomics.com

JLA/JSA: Virtue and Vice — DC

David S. Goyer, Geoff Johns, Carlos Pacheco, Jésus Meriño, color, hardcover ISBN 1-56389-937-X, $24.95, 96 pgs., available now. (A softcover, ISBN 1-4012-0040-0, will be available eventually but not before June.)

The traditional opening is a get-together of the two teams. "It never ceases to amaze me," says Mr. Terrific, "how these cosmic crackpots keep coming out of the woodwork." Though Batman dismisses it as "the nature of the beast," this time, it's more. The most fun comes with the relaxed interchanges among the heroes. (In fact, it would be delightful to have a story someday in which no one hits anyone and the fate of thousands or millions is not at stake. It would be a challenge to tell a crossover story so designed as to have beginning, middle, and end but no sense of doom and no hitting — replacing the customary violence with snarky chit-chat.) Goyer and Johns do a commendable job of a more traditional crossover, and the art team fills panels to the borders with wonderful detail. *JLA/JSA Secret Files* #1 (64-pg. one-shot with art by Steve Sadowski) led into this, but it isn't necessary for enjoyment. This is fun Done in One for those at least slightly familiar with the teams. www.dccomics.com



Noble Causes: Family Secrets

$2.95, color, 32 pgs., available now
reviewed by **Jack Abramowitz**

Zephyr Noble, daughter of the dysfunctional Noble family, is expecting a child out of wedlock. When it becomes known that Krennick is not really the father, brother Rusty goes looking for the culprit. He interviews a number of potential candidates in a series of one-panel cameos.

Most noteworthy among the appearances are Invincible, Firebreather, and Venture, three of the stars in Image's new superhero universe, in their first appearances. (Ooh! Collectible!) Also significant is the appearance of The Fury, from Image's *1963* line, in a continuity-bending cameo.

The device is not new. *Powers*, for example, has used it before and with a broader array of characters. But it is essentially what recommends the lead story.

Stronger is the back-up featuring Gaia Noble's illegitimate son Frost in a flashback tale from his youth. There is also an unremarkable preview of the forthcoming *Venture*.

The lead story is superhero soap-opera fare. The art is certainly competent, but it lacks any elements to make it uniquely indicative of *Noble Causes*. The art in the back-up, which is more comical, is more singularly theirs. The coloring is vibrant throughout.

www.imagecomics.com

The Doofus Omnibus — Fantagraphics

$16.95, b/w, 112 pgs., available now
reviewed by **Scott Semet**

Following the adventures of Doofus over the years can be a daunting task. He seems to pop up here and there, often unannounced. Fans can be grateful that Fantagraphics has rectified this problem by stashing all of his appearances between two covers. Rick Altergott has been creating these tales for the past 10 years, with little credit. Most of the stories featured in this collection were relegated to back-up strips or thrown into compilations with other artists. Only two issues of *Doofus* were published, both of which appear here.

The majority of these tales revolve around Doofus' escapades with his im-

becilic pal Henry Hotchkiss. Their quests for new ways to get drunk or obtain "stinkies" know no bounds and actually get more and more bizarre as the book progresses. There are also a few non-Doofus stories, which are actually even more bizarre, if that can be believed.

Altergott's art has the care and style of E.C.-era Wally Wood. His attention to background details is mind-blowing. At times, the idiocy of the strip seems at odds with the delicacies of the pencils, but that only seems to strengthen the humor. The "jokes" often revolve around what would be considered potty humor, but somehow manage to hit the reader right in the funnybone.

And there are plenty of hits. This book is chock full of material and is dense with gags. Like that in early issues of *Mad*, the art is excruciatingly detailed. This reason alone makes this a worthwhile investment. The fact that it's funny as heck is just icing on the cake.

Doofus Omnibus

PRO: Comprehensive.
CON: Disgusting at times.
GRADE: A

www.fantagraphics.com

Lupin III Vol. 1 — Viz

$9.99, b/w, 192 pgs., available now
reviewed by **S.A. Bennett**

In the United States (for mostly complicated legal reasons), he's been known by many names, but Monkey Punch's anti-hero has become a legend among manga fans, due mostly to his absence. But now that his TV series is about to break into basic cable and Tokyopop is releasing the decades-old original comics, readers have to ask: Can the actual article live up to the hype?

The answer is: You betcha.

The introduction compares the art to that of Sergio Aragonés, but it looks a lot more like Mort Drucker working really, really fast. The ignorant might complain it doesn't look like manga, but the sketchily drawn backgrounds and elongated characters are entirely suitable to the James Bond, pantomime (in the British Stage sense of the word) style antics. And, while references to "hippies" may date it, *Lupin* is no way dated (a complaint that rings more than a little hollow in a country that's embraced *Austin Powers* three times in a row). Consider this a classic and classically cool.

Lupin III Vol. 1

PRO: Lupin.
CON: Poor Inspector Zenigata.
GRADE: B

www.viz.com

Superman #189 — DC

$2.25, color, 40 pgs., available now
reviewed by **Brett Weiss**

Written by Geoff Johns, who handles DC's classic heroes about as well as any modern writer, "Lost Hearts" Part One is the story of a girl who asks Lana Lang for help. Unlike the high-school-aged character of the *Smallville* television series, the Lana of current comic-book continuity is married to Pete Ross, the Vice President of the United States. Instead of ignoring the letter, as Pete wants her to, Lana says, "It's not a letter, it's a person," and takes to the streets of the notoriously dangerous Hell's Heart. In just three pages, Lana's current state of mind is illuminated brilliantly, showing her as a tough, sympathetic woman determined to shed her ineffectual past and make a real difference in the world.

Even better is the confrontation between Batman and Clark Kent. Clark refuses to buckle to Batman's condescending ways, going so far as to insult Bruce Wayne's phony playboy persona. As soon as Batman enters the picture, the art (by Pascual Ferry) takes a grimmer, more depressing tone, and the coloring (by Tanya and Rich Horie) follows suit, with moody shades of black, blue, and gray. Rounding out this excellent comic-book experience is the chilling cliffhanger ending.

Superman #189

PRO: Well-rounded Superman story.
CON: Power Girl's bony behind.
GRADE: A

www.dccomics.com

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time for reviews.
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Steve Horton

Steve Horton is a copy editor for the Watertown Daily Times in Watertown, NY. He's on a constant mission to edit out any reference to "Pow! Biff! Bam!" in headlines.
Review copies to 150 Clinton St. D1, Watertown, NY 13601

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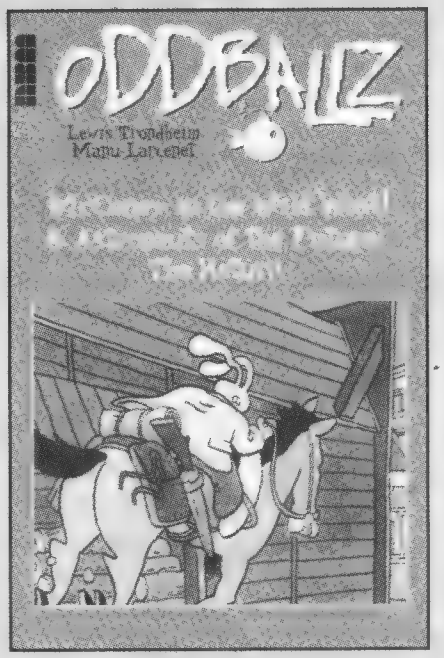

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Lewis Trondheim & Manu Larcenet
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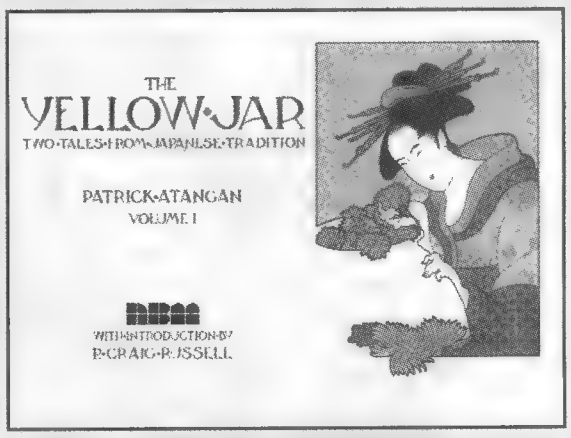

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8½x6½, 48pp., full color hardcover: $12.95, ISBN 1-56163-331-3

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Exiles #20 — Marvel

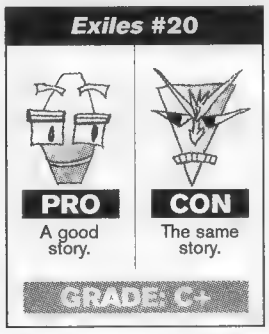
$2.25, color, 32 pgs., available now
reviewed by **Jack Abramowitz**

Sliders was a TV show (and comic book) about a group of people who traveled from parallel world to parallel world. *Quantum Leap* was a TV show (and comic book) about a man who traveled in time setting things right; he couldn't move on until he's completed his mission.

Exiles is a comic book about a group of people who travel from parallel world to parallel world setting things right; they can't move on until they've completed their mission.

As with the TV shows, the plot becomes hackneyed after many repetitions. The Exiles travel from universe to universe, each of which has gone awry in some major fashion. The current Earth has been remade in the image of the New Mutants' Warlock. Not too long ago, readers visited an Earth in the image of The Lizard. (There was previously a one-panel glimpse of a planet of Hulks.) What's next? Planet of the Charlie-27s?

The stories are generally good, but world-crisis-after-world-crisis wears thin. There are bright spots that turn the formula upside-down, such as the capture of the team on a world conquered by Skrulls or the recently completed Mojo storyline. The test, previously faced by *Sliders* and *Quantum Leap*, is to remain true to the premise while keeping it fresh.



This issue is fine reading, but we've seen it before.

www.marvel.com

Detective Comics #777 — DC

$2.75, color, 48 pgs., available now
reviewed by **Brett Weiss**

A nice blending of two genres — murder mystery and super-hero yarn — *Detective Comics* #777 has an ex-convict donning one of Killer Moth's old costumes in order to pull off a high-paying job, only to get gunned down by a mysterious figure with a grudge against the real Killer Moth. This sets up a number of intriguing questions: Who is the killer? What's with the familiar-but-different clue left at the scene of the murder? What have Penguin and The Riddler (portrayed very realistically) got to do with all of this? (And, on a sarcastic

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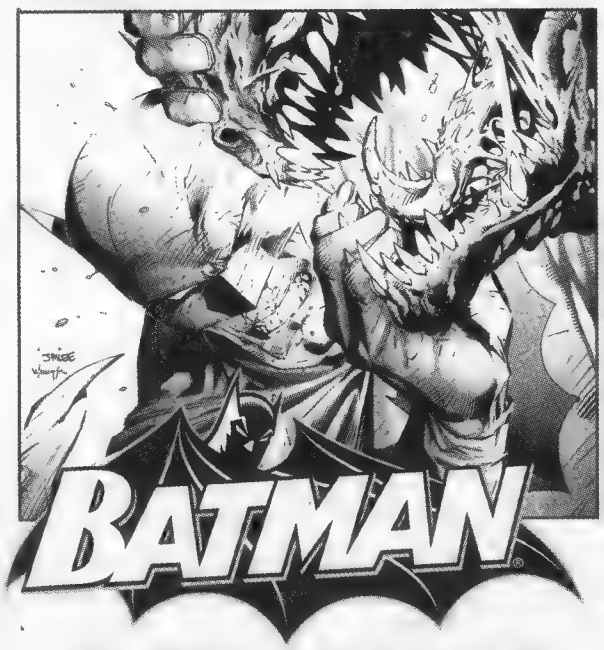

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note, how did the pre-*Killing Joke* Batman get along for so many years without Oracle's help in solving crimes?)

The art by Tommy Castillo (with inks by Wade Von Grawbadger) is nothing flashy, but it's realistic, it tells a good story, and it lends itself fairly well to Ed Brubaker's writing style. Particularly effective is the way he portrays Lenny's strung-out girlfriend, who would surely win first prize in a Courtney Love look-alike contest.

Backing up the lead story is part two of "Spore," a strange, highly likable little tale that is basically Gahan Wilson (without the humor) by way of a 1950s "B" movie (without the ingenue) by way of something completely different.

www.dccomics.com

The Legendary Couple — Comicsone.com

$13.95, color, 136 pgs., available now
reviewed by **S.A. Bennett**

As strange as it may sound to us, the kung fu novel is a legitimate Chinese literary form that, it's to be hoped, will one day be translated into English. Until then, we have comics like *The Legendary Couple*, and, if it's any indication, the novels are like Dickens — with lots of kicking. It's a sprawling, picaresque story whose vast cast of characters weave in and out of the plot.

Here, artist Tony Wong works with kung fu novelist Chuo Lee, who gives the proceedings more of a lyrical pace, something readers don't usually associate with Wong's brand of non-stop action. The villain, Chuo Lee (you know she's "bad" because, unlike the other women who are dressed like monks, she has the audacity to expose her collar bone), is motivated by jealousy, which makes her a vast improvement over the just plain evil kung fu clan leaders we usually get for bad guys. But, sadly, a third of the way into Vol. 1 she disappears, to be replaced by a plot involving "toad fu." Hopefully, she'll be back in Vol. 2.

www.comicsone.com

100% #4 — DC/Vertigo

$5.95, b/w, 48 pgs., available now
reviewed by **Scott Semet**

Paul Pope doesn't tell stories so much as create worlds and chronicle the lives of those who live within. At the very least, *100%* is an example of what comics (as an art form) can accomplish that perhaps no other medium can. A fully realized futuristic city is created, with more attention paid to the minor details than the overwhelming ones. Much like the film *Bladerunner*, the nooks and crannies seem to fit together, creating a world that is as familiar as it is foreign.

Instead of populating this world with devilish rogues and beings of absolute evil, Pope tells simple stories about complex people. These are the folks who live down the street from you and work behind your favorite bar, not intergalactic bounty hunters searching for the missing necklace of infinite power. *100%* is basically a love story told within the trappings of a setting that isn't too futuristic to distract from the plot. The delicate touches of two couples falling into a relationship are worked over with such scrutiny that it appears almost seamless.

The art itself is stylistic and personalized. Pope has his own feel, and the pacing of the panels owes much to his manga background.

It takes about five minutes to read the entire issue, so readers may want to wait until the final chapter is out to consume it all in one sitting. The storyline isn't as frenetic as *Heavy Liquid*, but, as far as melodrama goes, it's enticing without being voyeuristic. Unfortunately, this is done in strict black-and-white, rather than his previous duotone work. That's a minor complaint but does detract from the overall effect.

Also, at $5.95 a shot, thrifty shoppers may want to wait for the trade.

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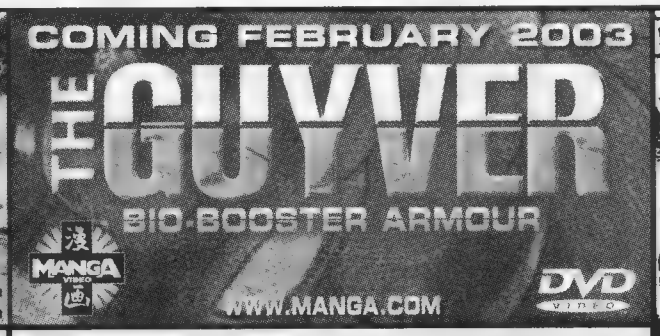

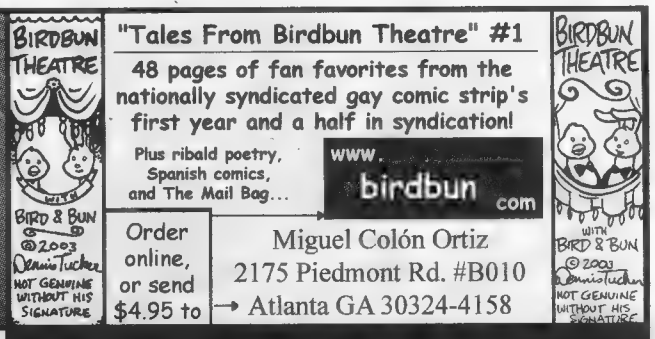
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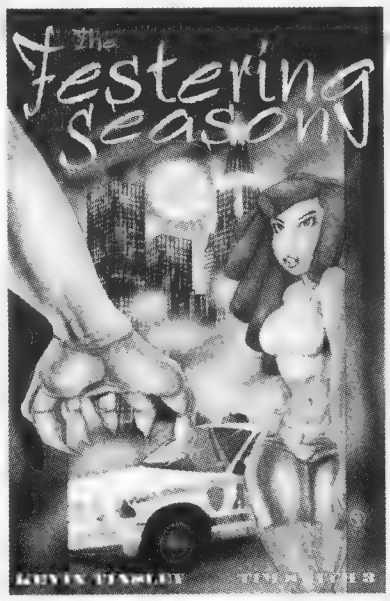

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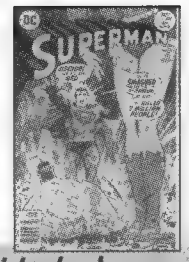
Standout covers!

A Captain Comics correspondent shares his favorites.

Dear Captain, Page 34



The creators, characters, and series people are STILL talking about today!

FLASHBACK

We haven't done year-in-review pieces every year, but these are some of the other Top Ten news stories we've done.

2001

1. Comics community rallies after Sept. 11
2. Industry posts first growth year since 1993
3. Marvel drops the Comics Code
4. CGC slabbing continues to transform high-end collecting
5. *Dark Knight Strikes Again* is released
6. Marvel publisher tangles with retailers over reorders
7. Jim Shooter returns to write for Marvel
8. *Detective Comics* #27 sets record sale price
9. Wolverine's origin is finally revealed
10. Golden Age comics novel wins Pulitzer

Commentary for these events appears in ***CBG*** #1470, Jan. 18, 2002

1998

1. DC buys WildStorm
2. Marvel emerges from Bankruptcy
3. Geppi buys Another Universe
4. Kitchen Sink, Gladstone Quit
5. Big retailers get early shipments
6. Goodwin, Kane die
7. Wal-Mart yanks comics
8. Variant interiors for comics
9. Wolvie typo causes crisis
10. Kevin Smith takes over

Commentary for these events appears in ***CBG*** #1314, Jan. 22, 1999

1997

1. Marvel in bankruptcy fight
2. Planet Comics owners cop plea
3. Superman turns blue
4. UPS strike slams retailers
5. Comics films miss, hit big
6. Liefeld goes solo
7. Diamond antitrust investigation
8. Wizard buys Chicago Con
9. Kitchen Sink rescued
10. Big events, enhancements return

Commentary for these events appears in ***CBG*** #1262, Jan. 23, 1998

There was also a "Century in Review" in ***CBG*** #1365, Jan. 14, 2000.

Gaiman vs. McFarlane

Writer gains copyright to his *Spawn* characters

By **Maggie Thompson**

Neil Gaiman gained victory on all counts in the case he'd brought in January against Todd McFarlane. The October trial, reported in ***CBG*** #1510, concerned a 1992 agreement between Gaiman and McFarlane regarding the use of Gaiman's writing for *Spawn* #9 and subsequent works. That issue introduced the characters Angela, Count Nicholas Cogliostro, and the character later known as Medieval Spawn.

Gaiman had also written a partial script for a portion of *Spawn* #26 that was used but not credited to him and a mini-series featuring the Hellspawn hunter Angela.

Once the jury was selected in *Neil Gaiman v. Todd McFarlane*, it took only three days for the seven-woman jury to hear and decide the case. Its decisions (using a multi-question form) were in favor of Gaiman and against McFarlane and his companies (including McFarlane, Todd McFarlane Productions Inc., TMP International Inc., McFarlane Worldwide Inc., and Image Comics Inc.).

*Todd McFarlane suggested **CBG** take this photograph, when he discovered the offices of the U.S. Bankruptcy Court were on the same floor as the courtroom.*

The final decisions were as follows; jumps in numbering indicate questions that were not addressed because of the answer to the preceding question:

1. Does plaintiff Neil Gaiman have a copyright interest in the following? Medieval Spawn: **Yes**; Cogliostro: **Yes**; *Spawn* #26: **Yes**
2. Would a reasonable person in plaintiff Gaiman's position have discovered prior to Jan. 24, 1999, that the McFarlane defendants were claiming to be sole owners of copyright interests in the following? Medieval Spawn: **No**; Cogliostro: **No**; Angela: **No**; *Angela* #1-3: **No**; *Spawn* #9: **No**; *Spawn* #26: **No**
3. Did the plaintiff and the McFarlane defendants enter into a contract in 1992? **Yes**
4. Did the McFarlane defendants breach the 1992 contract? **Yes**
5. Did the plaintiff and the McFarlane defendants enter into a contract in 1997? **Yes**
6. Did the McFarlane defendants breach the 1997 contract? **Yes**
12. Was defendants' failure to identify plaintiff Gaiman as a co-author of *Spawn* #26, *Spawn* volume 6, or *Pathway to Judgement* a false description or representation of the origin of the work? **Yes**
13. Does plaintiff Gaiman believe that defendants' failure to identify him as a co-author of *Spawn* #26, *Spawn* volume 6, or *Pathway to Judgement* is likely to damage him? **Yes**
14. Did plaintiff Gaiman consent in writing to the use of his name and biographical information on *Angela's Hunt*? **No**
15. Did plaintiff Gaiman make misrepresentations or omissions of material fact to defendant concerning his DC Comics contract during the negotiations of the 1997 contract? **No**

Following those decisions, the jury addressed the question of compensation for the unauthorized use of his image and biography in the *Angela's Hunt* Image paperback. The jury also awarded Gaiman $45,000, the amount Gaiman had requested.

Federal District Judge John C. Shabaz has responded to post-trial motions with orders since October. His most recent findings are listed above.

McFarlane had told ***CBG*** Oct. 3, "The fight's not over. It's confusing and we have to move on now." Negotiations and ramifications will extend into 2003. In terms of copyright, for example, Gaiman could, on his own, license Medieval Spawn and Count Cogliostro for crossovers with other publishers. Not involved in the final verdicts, for example, was the disposition of Miracleman, a property that had repeatedly entered pre-trial discussions. ✦

December court findings

- Accounting will be conducted from the time of creation of the works.
- Money paid to Gaiman already will be offset against amounts due him.
- Only Todd McFarlane and Todd McFarlane Productions Inc. are liable to account to Gaiman.
- The joint copyright owners (McFarlane and Gaiman) must account to each other for half of all profits realized – which means Gaiman can recover half the profits and licensing fees from the material he created.
- Accounting is treated the way the damage phase of a trial would be treated.

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Redefining a comics universe

Writer and editor Marv Wolfman influenced DC's mid-'80s reboot

During his career, Marv Wolfman has not only written many of comics' top titles but he helped reshape one company's universe.

"I'm very proud of it. It was a matter of being very happy with the material and enjoying what I did," said Wolfman of his work at DC in the 1980s.

Wolfman worked on fanzines before finally breaking into comics as a professional. Hired at DC as an assistant editor, he went to Warren and worked as an editor before being hired at Marvel. During the 1970s, his work at Marvel included lengthy runs on *Amazing Spider-Man* and *Fantastic Four*, during which he introduced The Black Cat and Terrax, respectively.

His classic collaboration with artist Gene Colan on *Tomb of Dracula* spawned the vampire hunter, Blade.

It is his work at DC, however, for which Wolfman probably is best known. Perhaps more than any other creator, Wolfman may be responsible for revamping the DC universe during the 1980s.

His collaboration with artist George Pérez on *New Teen Titans* gave DC its first big hit in years and blazed the trail for other new projects and updates. He reteamed with Pérez on *Crisis on Infinite Earths*, which literally redefined the DC universe and led to a series of relaunches, including those of some of its principal characters. One of his principal contributions to the 1986 reboot of Superman — the reinvention of arch-foe Lex Luthor — remains as one of the most enduring concepts of the revamp.

In many ways, the relaunch of *Titans* — a series twice canceled by DC — got the ball rolling.

"My view was that the *Titans* was a great concept. It just had not been done to fit the audience of 1980," he told ***CBG***.

By **George Nelson**

Previous versions, he said, had been written for a 1960s audience, even the revival of only few years previous — "all well done, but not right for the time period." Teamed with artist Pérez, Wolfman brought back Robin, Kid Flash, and Wonder Girl and teamed them with The Doom Patrol's former Beast Boy — renamed Changeling — and three new characters. The title was a runaway hit for DC, and Wolfman wrote the series for 16 years.

Recently, Wolfman returned to the *Titans* characters, writing an episode of the animated series being produced for The WB and Cartoon Network for fall 2003. The series features Robin, Beast Boy, and the three characters Wolfman and Pérez had introduced in 1980 — Starfire, Raven, and Cyborg — but with key differences.

A fake animated version of The Titans appeared in ***Titans $ell-out Special.***

"It's all of my characters, including all of the villains, but it's really being aimed for a very different audience," he said. "In comics (which, first of all, you have to be able to read), we aimed the *Titans* for high-school and college age, and The Cartoon Network and The WB really wanted this version of the *Titans* aimed at junior high and younger. So it's a very different series, even though it features a lot of the same characters."

Wolfman had pitched the concept of recasting the criminal scientist Luthor as a ruthless business tycoon when he wrote the Superman feature in *Action Comics* in the early 1980s. (When that was rejected, Wolfman adapted it using Vandal Savage.) The concept later was adopted for Luthor as part of the 1986 reboot of the Superman titles.

"If you try to take him on with a super-suit or giant robots, you're going to lose — he's Superman," Wolfman observed. "The idea was to use Luthor in such a way that Superman would be helpless to combat him."

In fact, the new Luthor has endured beyond the comics into various subsequent media incarnations, including ABC's *Lois and Clark: The New Adventures of Superman* in the '90s and the WB's current hit, *Smallville*, as well as various animated series.

"I think it was the move that made Luthor viable," he said. "I told DC that, if they did it, it would take over the book, because it had to. Structurally, it had to do it."

Wolfman recently completed a screenplay with fellow writer Len Wein for a movie, *Gene Pool*, and has begun to plan *He-Man* comics scripts. ✦

2002 Top Graphic Novels and Trade Paperbacks Preordered by Comics Shops

These figures are for initial orders of trade paperbacks and graphic novels by comics retailers through Diamond Comic Distributors. **Not counted** are the thousands of books that publishers sell through bookstores and other distributors. Note, also, that books are a backlist business; circulations over time are generally far higher than initial orders!

The figures at right are the projected preorders for the books in ***thousands of dollars.***

HC = Hardcover SC = Softcover

1	*Origin HC*	Marvel	437
2	*JLA/JSA: Virtue & Vice HC*	DC	427
3	*JLA: Secret Origins SC*	DC	270
4	*Marvel Encyclopedia HC*	Marvel	264
5	*Akira Book 6 SC*	Dk Hors	259
6	*Ultimate Spider-Man HC*	Marvel	238
7	*Wonder Woman: The Hiketeia HC*	DC	219
8	*Dark Knight Strikes Again HC*	DC	205
9	*9-11 Emergency Relief SC*	Alt.	202
10	*Origin SC*	Marvel	199
11	*Captain America: Red White & Blue HC*	Marvel	198
12	*G.I.Joe Vol 1 SC*	Marvel	190
13	*Green Lantern Legacy: Last Will & Testament Hal Jordan HC*	DC	185
14	*Batman Black & White Vol 2 HC*	DC	177
15	*Absolute Authority Vol 1 Oversized HC*	DC	176
16	*Green Arrow Quiver HC*	DC	175
17	*Spawn Book O/T Dead HC*	Image	173
18	*Transformers Prof. Book SC*	Drmwav	171
19	*Spirit Archives Vol 7 HC*	DC	163
20	*Ultimate X-Men Vol 1 HC*	Marvel	161

Source: Diamond Comic Distributors reports indexed preorders, which ***CBG*** translates to actual sales figures using actual sales data from certain publishers. Advance reorders and reorders are not counted, nor is distribution through newsstand and other non-Diamond distributors.

BIRTHDAYS and INDUSTRY EVENTS

Mon 6 JAN

CBG #1523 ships

Born on this date:
Kay Reynolds (1951)
Bruce Douglas Patterson (1953) — **50** years ago

Tue 7 JAN

Born on this date:
Werner Wejp-Olsen (1938) — **65** years ago
Jay Lynch (1945)
Kevin J. Dooley (1953) — **50** years ago
Bob Wiacek (1953) — **50** years ago
Karl Kesel (1959)
Aaron A. Lopresti (1964)

Wed 8 JAN

Born on this date:
John Wellington
Boris Vallejo (1941)
Ken Steacy (1955)
James Pruett (1966)
Joe Pruett (1966)

New Comics Day! Scheduled to ship:

CrossGen: *Forge* #10, *Mystic* #32, *Way of the Rat* #9

Dark Horse: *Blade of the Immortal* #75, *Grendel: God & the Devil* #0

DC: *Aquaman* #2, *Fables* #9, *JSA* #44, *Spectre* #25

Image: *G.I. Joe: Frontline* #4, *Powers* #28

Marvel: *Daredevil* #41, *Punisher* #21, *X-Treme X-Men* #20

Thu 9 JAN

Born on this date:
M.J. Cullumber
Daniel Wilson (1957)
Fred Burke (1965)

Fri 10 JAN

Born on this date:
Ernest Edwards (1967)

Sat 11 JAN

Born on this date:
Brad Joyce
Terry Beatty (1958) — **45** years ago
Bob Harras (1959)
Miyako Matsuda Graham (1960)
Sam Kieth (1963) — **40** years ago
Trevor Tamlin (1968) — **35** years ago

Sun 12 JAN

Born on this date:
Cary Coatney
Joe Quesada (1962)
Franchesco (1965)
John Miller (1968) — **35** years ago

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158 VG- 230.00
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220 F+ 150.00
222 F+ 130.00
223 F- 100.00
227 VF 195.00
229 VG/F 85.00
230 F- 100.00
235 F+ 130.00
242 G- 115.00
246 VG 60.00
253 VG 85.00
267 VG 90.00
273 VF 72.00
275 F/VF 55.00
279 NM 130.00
283 F/VF 65.00
286 VF- 55.00
297 VF 60.00
299 VF 60.00
315 NM- 50.00
334 NM 95.00

ADAM-12
3 NM 40.00

ADVENTURE
96 F 285.00
136 VG+ 120.00
141 VF/NM 475.00
172 G+ 50.00
181 VG 65.00
222 VF/NM 250.00
227 VG/F 75.00
231 F- 80.00
233 VF+ 195.00
235 VG 60.00
236 VF 175.00
240 F/VF 135.00
241 F/VF 135.00
247 VG 60.00
249 VF- 120.00
257 VF/NM 145.00
260 VF 450.00
264 VF/NM 110.00
266 NM- 150.00
269 VG+ 75.00
272 NM- 125.00
276 VF/NM 110.00
278 VF/NM 100.00
279 VF+ 85.00
279 F+ 45.00
280 VF/NM 100.00
280 VF 70.00
281 VF/NM 90.00
281 F/VF 55.00
285 F- 55.00
288 VF 70.00
295 VF/NM 85.00
299 VF/NM 90.00
300 F/VF 225.00
303 F+ 40.00
305 F/VF 55.00
306 VF+ 75.00
381 VF/NM 70.00
381 VF- 50.00
381 VF 56.00
390 VF/NM 40.00
431 VF/NM 45.00
440 (CGC) 9.0 ..... 60.00

ADVENTURE INTO MYSTERY
1 F/VF 175.00
3 VF+ 120.00
5 VF/NM 160.00

ADVENTURES INTO THE UNKNOWN
12 VF 150.00
44 VF+ 110.00
68 VF 50.00
112 VF+ 95.00
125 NM- 50.00

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#6 (CGC) 9.0 ..... 200.00

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2 VF 300.00

ALL AMERICAN COMICS
30 VG+ 375.00
78 VG+ 160.00

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6 F+ 160.00
8 F+ 160.00
9 F 105.00
14 VF+ 260.00
22 VF 140.00
30 F+ 80.00
62 VF+ 85.00
64 VF+ 125.00
67 VF 225.00
74 VF- 50.00
88 VF/NM 70.00
92 NM- 55.00

ALL FLASH QUARTERLY
3 F/VF 795.00

ALL STAR COMICS
18 5.0 (CGC-R 375.00
20 F/VF 850.00
24 VF- 950.00

ALL STAR WESTERN (1970'S)
10 NM- 450.00
10 (CGC) 7.5 ..... 320.00
11 (CGC) 9.0 ..... 225.00
11 VF/NM 150.00
11 VF+ 115.00

ALL TOP
12 VG+ 225.00

ALL-AMERICAN WESTERN
126 VF- 100.00

ALVIN
19 NM 45.00
20 NM 45.00

AMAZING ADULT FANTASY
8 F/VF 275.00
9 VG 85.00
10 VG- 75.00
11 VF- 275.00

AMAZING ADVENTURES (1966)
5 F- 120.00

AMAZING ADVENTURES (1970)
11 VF/NM 100.00

AMAZING FANTASY
15 G/VG 1,850.00

AMAZING MAN
11 VG/F 295.00
14 VG/F 200.00
24 F+ 250.00

AMAZING MYSTERY FUNNIES (VOL. 3)
1 F/VF 325.00

AMAZING SPIDER-MAN
1 F+ 2,995.00
2 G- 240.00
3 VG+ 320.00
10 F+ 550.00
13 F/VF 425.00
14 VF 1,300.00
14 VG (LCF) 275.00
15 F+ 250.00
15 VG- 100.00
17 VF- 450.00
17 G+ 65.00
18 VF+ 375.00
19 F+ 150.00
22 VG+ 65.00
26 VG- 60.00
27 VF- 200.00
28 F/VF 265.00
29 VF- 125.00
29 F/VF 110.00
30 F/VF 110.00
31 F- 50.00
32 F- 50.00
33 F 60.00
34 VF+ 160.00
35 VF 140.00
36 F 50.00
37 F/VF 110.00
38 VF/NM 200.00
38 (CGC) 8.0 ..... 225.00
40 VG 75.00
41 VF 175.00
41 NM- 300.00
43 VF/NM 120.00
44 VF 88.00
45 VF+ 95.00
45 F/VF 65.00
48 VF- 80.00
49 VF/NM 120.00
49 F/VF 70.00
50 VG 75.00
51 VF- 110.00
53 VF/NM 85.00
54 VF/NM 90.00
56 (CGC) 9.2 ..... 225.00
56 NM- 110.00
56 VF 65.00
57 NM- 110.00
58 VF 65.00
58 VF/NM 85.00
59 VF/NM 80.00
59 (CGC) 9.0 ..... 160.00
60 VF/NM 85.00
62 VF- 48.00
64 VF/NM 65.00
64 NM- 80.00
65 VF 50.00
67 (CGC) 9.0 ..... 120.00
70 VF 50.00
71 VF/NM 65.00
77 VF+ 44.00
81 VF/NM 50.00
83 VF/NM 48.00
84 VF/NM 50.00
85 VF+ 44.00
87 VF+ 45.00
88 NM 75.00
89 NM 75.00
91 (CGC) 8.5 ..... 75.00
94 VF+ 75.00
94 (CGC) 9.0 ..... 160.00
96 NM- 130.00
96 NM 140.00
96 (CGC) 9.2 ..... 295.00
97 VF+ 85.00
98 VF+ 85.00
100 F+ 65.00
100 F/VF 110.00
100 (CGC) 9.2 ..... 375.00
101 VF/NM 145.00
101 NM 60.00
107 NM 55.00
108 NM 55.00
109 NM 55.00
111 NM 55.00
112 NM 55.00
114 NM 55.00
117 NM 55.00
117 NM- 45.00
119 NM 85.00
120 NM 85.00
122 VF/NM 185.00
134 NM 50.00
136 VF/NM 50.00
137 VF/NM 45.00
149 NM 60.00
149 (CGC) 8.5 ..... 75.00
238 (CGC) 9.4 ..... 250.00
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7 F+ 80.00
7 VG+ 45.00
8 NM- 250.00
8 F+ 75.00
11 F+ 75.00
12 F+ 50.00
13 F+ 50.00
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14 VF/NM 130.00
15 F+ 50.00
15 VF 95.00
16 VF 100.00
18 VF- 60.00
18 VF+ 75.00
18 NM 130.00
20 VF+ 55.00
22 NM 90.00
27 NM 70.00
43 (CGC) 9.2 ..... 2,750.00
47 NM 45.00
49 NM 40.00
55 NM 40.00
56 NM 40.00
57 VF+ 70.00
58 NM 70.00
93 VF- 45.00
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100 (CGC) 9.2 ..... 225.00

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54 F+ 275.00
60 VG+ 175.00
66 VG/F 200.00
67 VG+ 135.00
70 F+ 225.00
100 G 550.00
104 VG 495.00
104 F- 120.00
108 VG 85.00
110 VG/F 100.00
112 F+ 145.00
114 VG/F 100.00
115 VG 75.00
115 G/VG 50.00
116 VF 225.00
117 F- 110.00
118 VG 70.00
120 VG- 60.00
120 VG+ 65.00
126 VG+ 50.00
127 VG- 50.00
128 VG 50.00
130 VG 50.00
132 F- 50.00
135 F 55.00
135 F/VF 90.00
138 VG/F 40.00
142 VG/F 50.00
143 F- 50.00
144 F 50.00
148 F+ 70.00
149 F+ 45.00
149 VF 85.00
149 F/VF 65.00
149 F/NF 65.00
155 F- 90.00
158 VF+ 75.00
159 F+ 40.00
162 VF- 60.00
165 VF/NM 90.00
166 VF- 60.00
168 VF/NM 90.00
169 VF+ 100.00
169 F+ 45.00
171 VG- 75.00
177 NM- 80.00
179 F+ 50.00
183 F/VF 50.00
187 F/VF 50.00
190 VF/NM 90.00
198 NM 90.00
200 VF- 80.00
200 F/VF 65.00
206 VF/NM 50.00
213 NM- 90.00
218 VF/NM 45.00
219 VF/NM 40.00
223 VF/NM 44.00
233 NM- 50.00
237 VF 40.00
244 NM 60.00
251 VF 45.00
255 NM 70.00
256 NM 55.00
257 NM- 45.00

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2 VG 60.00
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1 (CGC) 9.8 ..... 60.00

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BATTLE ATTACK
1 VF- 50.00

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1 NM 55.00

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1 (HOLO-FOIL) ..... 9.8 ..... 50.00
65 NM- 45.00
68 VF/NM 75.00
79 NM 65.00
81 VF/NM 45.00
113 NM 45.00

BROWNIES, THE
605 (FC) VF/NM 35.00

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87 NM- 75.00
88 NM- 75.00

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88 VG 40.00
142 F- 50.00
142 VF/NM 170.00
347 F/VF 45.00
355 F/VF 45.00
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103 VF/NM 50.00
105 NM 60.00
106 NM 50.00
107 NM 60.00
108 VF/NM 40.00
111 VF 45.00
117 VF/NM 55.00

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CASTLE OF FRANKENSTEIN (MAG)
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CAVE GIRL
11 (CGC) 8.5 ..... 485.00

CGC GRADED COMICS

ADVENTURE
440 9.0 ..... 60.00

AIRBOY (VOL. 8)
#6 9.0 ..... 210.00

ALL STAR COMICS
18 5.0 (R) 375.00

ALL STAR WESTERN
10 7.5 ..... 335.00
11 9.0 ..... 260.00

AMAZING SPIDER-MAN
38 8.0 ..... 225.00
56 8.0 ..... 85.00
56 9.2 ..... 225.00
59 9.0 ..... 160.00
67 9.0 ..... 120.00
91 8.5 ..... 75.00
94 9.0 ..... 160.00
96 9.2 ..... 275.00
100 9.2 ..... 375.00
121 9.2 ..... 495.00
149 8.5 ..... 75.00
238 9.4 ..... 250.00
239 9.6 ..... 195.00
258 9.6 ..... 95.00

AMAZING SPIDER-MAN VOL 2
36 9.6 ..... 120.00

AQUAMAN
3 9.2 ..... 450.00

AVENGERS
43 9.2 ..... 75.00
100 9.2 ..... 225.00

BATMAN: DARK KNIGHT 2
1 9.8 ..... 60.00

BATTLE OF THE PLANETS (IMAGE)
1 (HOLO-FOIL) ..... 9.8 ..... 50.00

BEVERLY HILLBILLIES
6 9.4 ..... 275.00
7 9.6 ..... 425.00
19 9.4 ..... 200.00
20 9.4 ..... 200.00

CAVE GIRL
11 8.5 ..... 485.00

COMIC ALBUM
10 9.0 ..... 60.00

CONAN
5 8.5 ..... 85.00
8 9.0 ..... 80.00

CROW (1ST PRINT)
2 9.2 ..... 75.00

DALE EVANS COMICS (DC)
3 8.0 ..... 235.00

DANNY THOMAS
1,180 8.0 ..... 175.00

DAREDEVIL
168 9.4 ..... 275.00
196 9.6 ..... 55.00

DARK SHADOWS
29 9.4 ..... 120.00

DC 100 PAGE SPECTACULAR
18 9.0 ..... 75.00

DETECTIVE
410 9.2 ..... 110.00

DON WINSLOW
18 5.0 ..... 75.00

DONALD DUCK
FC 408 9.0 ..... 550.00

FANTASTIC FOUR
41 8.5 ..... 110.00
82 9.4 ..... 140.00

FEATURE PRES. MAGAZINE
6 9.0 ..... 385.00

FLASH
129 8.0 ..... 295.00
165 9.2 ..... 195.00
176 9.0 ..... 110.00
177 7.5 ..... 48.00
203 8.5 ..... 40.00
205 8.0 ..... 40.00
218 9.4 ..... 125.00

FLASH ANNUAL
1 7.5 ..... 295.00

G.I. COMBAT
83 7.0 ..... 90.00

G.I. JOE (IMAGE)
1 9.8 ..... 120.00

GHOSTS
3 8.5 ..... 55.00

GIANT SIZE X-MEN
1 9.2 ..... 1,995.00

GORGO
6 8.5 ..... 85.00

GREEN LANTERN
40 3.5 ..... 65.00
86 9.4 ..... 295.00

HULK
102 8.0 ..... 210.00

HULK (VOL. 3)
25 9.6 ..... 125.00
25 9.8 ..... 195.00

IRON MAN
2 8.0 ..... 425.00
2 8.0 ..... 130.00
3 9.0 ..... 140.00
15 9.6 ..... 200.00

JETSONS (GOLD KEY)
8 8.5 ..... 125.00

JO-JO COMICS
1 7.5 ..... 85.00

JUNGLE COMICS
45 5.5 ..... 150.00

JUSTICE LEAGUE
72 9.0 ..... 70.00

KERRY DRAKE
3 7.5 ..... 80.00

KOMIC KARTOONS
1 4.5 ..... 70.00

LEAVE IT TO BEAVER
FC 999 9.4 ..... 695.00

LONE RANGER
69 8.5 ..... 85.00

MAN THING
1 9.2 ..... 80.00

MARVEL TALES (ATLAS)
131 7.5 ..... 175.00

MARVEL TEAM-UP
53 9.6 ..... 95.00

MONKEES
7 9.2 ..... 145.00

MORE FUN COMICS
#9 3.5 ..... 395.00

NICK FURY
2 9.0 ..... 95.00
4 9.2 ..... 135.00
7 9.4 ..... 125.00

NOT BRAND ECHH
11 9.6 ..... 195.00

[redacted]RIGIN (WOLVERINE)
1 9.8 ..... 250.00

ROCKY & FRIENDS
(FC) 1311 9.4 ..... 600.00

SCAMP (DELL)
11 9.0 ..... 75.00

SECRET WARS
8 9.4 ..... 75.00

SHADOW (1973)
1 9.0 ..... 60.00

SHOWCASE
8 6.5 ..... 3,995.00
74 9.2 ..... 175.00

SILVER SURFER
7 7.5 ..... 95.00

SPECTACULAR SPIDEY
1 9.4 ..... 150.00
27 9.0 ..... 40.00

SPIDEY SUPER STORIES
1 8.0 ..... 40.00

STAR TREK
4 9.0 ..... 295.00

STAR WARS
1 9.6 ..... 295.00
107 9.4 ..... 225.00

STRANGE TALES
101 8.5 ..... 1,350.00
139 9.0 ..... 75.00

SUPERBOY
115 9.0 ..... 90.00

SUPERMAN
149 8.0 ..... 150.00

SUPER-TEAM FAMILY
5 9.4 ..... 45.00

SWAMP THING
9 9.4 ..... 110.00

TALES OF SUSPENSE
85 9.4 ..... 195.00
86 9.4 ..... 195.00

TALES OF WELLS FARGO
1215 (FC) 9.2 ..... 200.00

TOM MIX (FAWCETT)
7 9.2 ..... 525.00

TRANSFORMERS: GEN 1
1 9.6 ..... 95.00

ULTIMATE SPIDER-MAN 1
1 9.6 ..... 475.00

2
2 (CAR COVER) 9.6 ..... 175.00
2 (WEB COVER) 9.6 ..... 150.00

3
3 9.6 ..... 125.00

5
5 9.6 ..... 295.00

6
6 9.6 ..... 125.00

WALT DISNEY C&S
1 3.0 ..... 2,995.00
11 4.0 ..... 185.00
168 8.0 ..... 50.00

WARLOCK
10 8.0 ..... 35.00

WEB OF SPIDER-MAN
1 9.6 ..... 95.00

WHIZ COMICS
45 7.0 ..... 200.00

WITCHBLADE
1 9.6 ..... 150.00

WITCHBLADE
2 9.6 ..... 125.00

WOLVERINE (MINI)
1 9.6 ..... 245.00
2 9.6 ..... 175.00
3 9.6 ..... 175.00
4 9.2 ..... 80.00

WOLVERINE (ONGOING)
1 9.2 ..... 70.00

WONDER WOMAN
33 8.5 ..... 665.00
90 3.0 ..... 75.00

WORLD'S FINEST
165 9.0 ..... 55.00

X-MEN
1 6.0 ..... 3,500.00
37 9.0 ..... 165.00
73 9.4 ..... 150.00
109 9.6 ..... 395.00
117 9.6 ..... 295.00
118 9.6 ..... 295.00
128 9.6 ..... 245.00
133 9.4 ..... 150.00
137 9.2 ..... 85.00
266 9.4 ..... 95.00

YELLOWJACKET COMICS
1 8.0 ..... 525.00

CHALLENGERS OF THE UNKNOWN
2 VF 560.00
8 VG/F 120.00
9 VG/F 70.00
10 VG+ 65.00
11 F+ 65.00
12 VF/NM 175.00
13 VG+ 45.00
14 F- 50.00
14 VF 125.00
15 F- 50.00
16 F/VF 75.00
21 VF 90.00
22 VF 90.00

CHAMBER OF CHILLS (HARVEY)
6 F+ 100.00
26 VG/F 40.00

CHAMBER OF DARKNESS
4 VF/NM 50.00

CHARLIE CHAN (DELL)
1 NM 65.00

CHARLIE MCCARTHY
4 VF/NM 70.00
7 VF+ 65.00
9 F/VF 45.00
171 (FC) F+ 125.00
478 (FC) VF/NM 50.00

CHEYENNE
25 VF/NM 50.00

CHIP N' DALE
517 (FC) F/VF 75.00

CHOO CHOO CHARLIE
1 VF/NM 95.00

CHRISTMAS PARADE (GOLD KEY)
1 F/VF 45.00

CHRISTMAS WITH MOTHER GOOSE (DELL)
90 VF- 120.00
90 F+ 70.00
126 VF 100.00

CISCO KID
2 VF/NM 120.00
18 VF+ 60.00
20 VF/NM 70.00
31 VF+ 45.00

CISCO KID COMICS
1 VG+ 90.00

CLASSICS ILLUSTRATED
20 (HRN 97) VF- 65.00
20 (HRN 78) VF+ 85.00
40 (HRN 62) F+ 90.00
43 (HRN 62) VF/NM 475.00
44 (HRN 62) VG+ 65.00

CLASSICS ILLUSTRATED (1ST EDITION)
19 VF- 290.00
21 G/VG 145.00
30 G/VG 60.00
38 VF 160.00
40 G 60.00
43 NM- 950.00
45 VF/NM 110.00
50 F+ 50.00
53 VF- 95.00
56 VG+ 50.00
62 F+ 45.00
65 VF 70.00
66 VF 155.00
67 F/VF 45.00
73 VG 65.00
74 VF+ 210.00
78 VF+ 50.00
79 VF 55.00
84 VF 60.00
95 VF 55.00
168 F+ 65.00

CLYDE CRASHCUP
1 VF/NM 130.00
3 VF+ 95.00
5 F/VF 70.00

COLOSSAL FEATURES MAGAZINE
33 NM- 120.00

COLT .45
6 VF+ 70.00

COMIC ALBUM
10 (CGC) 9.0 ..... 60.00
16 VF+ 60.00

COMIC CAVALCADE
7 VF+ 725.00
16 F- 260.00
19 VG/F 240.00

COMICO PRIMER
2 NM 125.00

COMIX INTERNATIONAL
1 NM 100.00
1 VF/NM 70.00
4 NM 45.00
5 NM- 30.00

CONAN
1 VG 50.00
2 VF/NM 80.00
2 F/VF 50.00
3 NM- 175.00
5 VF+ 50.00
5 (CGC) 8.5 ..... 85.00
8 NM- 50.00
8 (CGC) 9.0 ..... 80.00
10 NM 75.00
15 NM 60.00
24 NM 40.00

CRACKAJACK FUNNIES
40 F/VF 190.00

CREEPER (BEWARE)
1 VF+ 75.00
2 NM 65.00
3 NM 65.00
4 NM 65.00
5 NM 65.00

CREEPY (WARREN)
1 NM 130.00

CRIME DOES NOT PAY
30 F/VF 260.00
50 NM- 170.00

CRIME SUSPENSTORIES
2 VF 375.00
14 F/VF 120.00

CRIMES BY WOMEN
10 VF 395.00

CROW (1ST PRINT)
1 NM 75.00
2 NM 40.00
3 (CGC) 9.2 ..... 75.00
3 NM 40.00
4 NM 40.00

CRUSADER RABBIT
735 VG+ 75.00

CRY FOR DAWN
3 (1ST) NM 55.00
5 (1ST) NM 40.00
6 (1ST) NM 30.00

DAISY DUCK
1150 (FC) VF/NM 90.00

DAKTARI
1 NM 45.00

DALE EVANS (DC)
3 (CGC) 8.0 ..... 285.00
4 VG 65.00

DANNY THOMAS
1,180 (CGC) 8.0 ..... 175.00

DAREDEVIL
1 VF+ 1,750.00

DAREDEVIL 3
VF/NM 300.00
4 VG 60.00
4 NM- 360.00
5 VF/NM 195.00
7 F- 75.00
9 F+ 50.00
9 VF 100.00
10 VF/NM 135.00
11 VF 55.00
12 VF+ 60.00
13 VF 55.00
13 VF+ 60.00
15 VF/NM 70.00
16 VF+ 80.00
16 F+ 38.00
19 NM- 60.00
25 NM 45.00
29 NM 45.00
30 NM 45.00
158 VF 30.00
168 (CGC) 9.4 ..... 295.00
196 (CGC) 9.6 ..... 55.00

DAREDEVIL (GLEASON)
35 NM- 285.00

DARK MANSION OF FORBIDDEN LOVE
1 F+ 60.00

DARK MYSTERIES
24 F- 55.00

DARK SHADOWS
2 VF- 55.00
4 VF+ 60.00
4 NM- 90.00
5 NM 70.00
29 (CGC) 9.4 ..... 120.00

DATE WITH JUDY
9 VF/NM 70.00

DC 100 PAGE SUPER SPECTACULAR
10 NM- 100.00
11 NM 90.00
15 NM 50.00
18 (CGC) 9.0 ..... 75.00
20 VF/NM 50.00

DC SPECIAL
1 VF 40.00
1 VF/NM 60.00
2 VF 70.00
3 NM 90.00
5 NM 45.00
7 NM 45.00
8 NM 45.00
9 NM 45.00
14 NM 45.00

DEAN MARTIN & JERRY LEWIS
10 VF+ 160.00
11 F/VF 75.00

DELL GIANTS

BUGS BUNNY'S CHRISTMAS FUNNIES
3 VF- 60.00

CHRISTMAS PARADE
1 G 50.00
1 VG 100.00
2 VG 70.00
3 VF 88.00
4 VF 88.00
4 VF/NM 100.00
26 F+ 95.00

DAISY & UNCLE SCROOGE SHOWBOAT
55 VF/NM 100.00

DAVY CROCKETT, KING OF WILD FRONTIER
1 F+ 60.00

DISNEYLAND BIRTHDAY PARTY
1 F+ 80.00

DONALD DUCK BEACH PARTY
3 VF/NM 125.00

DONALD DUCK CHRISTMAS
53 VF+ 55.00

DUDE RANCH
52 VF+ 50.00

HUCKLEBERRY & FRIENDS
44 NM- 200.00

MICKEY MOUSE CLUB PARADE
1 VF- 140.00

MICKEY MOUSE FANTASYLAND
1 F+ 45.00

PICNIC PARTY 8
F+ 85.00

POGO PARADE
1 F/VF 125.00

SANTA CLAUS FUNNIES
1 VF/NM 100.00

SILLY SYMPHONIES
2 F/VF 125.00
4 VF- 130.00
7 VF/NM 200.00

SLEEPING BEAUTY
1 F/VF 100.00

TARZAN, KING OF THE JUNGLE
37 F/VF 45.00

TOM & JERRY WINTER FUN
4 VF+ 50.00

TREASURY OF HORSES
1 VF/NM 65.00

UNCLE DONALD FAMILY FUN
38 VF/NM 140.00

VACATION PARADE
1 VG- 125.00
2 VG/NM 130.00

YOGI BEAR WINTER SPORTS
41 VF- 75.00

DELL JUNIOR TREASURY
9 VF/NM 60.00

DELL GOLD KEY MOVIE CLASSICS

3 Stooges In Orbit
NM- 130.00

3 Worlds Of Gulliver
NM- 85.00

Aristocats VF 50.00
Babes In Toyland 70.00
F/VF 75.00
Bambi FC 786 VF+ 135.00
Ben Hur VF 70.00
Cinderella 272 (FC) 45.00
F+ 45.00
Comancheros 1300 (FC) F/VF 90.00
Hans Brinker 1273 (FC) NM- 80.00
Helen Of Troy VF 75.00
In Search Of Castaways VF+ 50.00
Journey To Center Of Earth F/VF 70.00
King Of Kings VF/NM 70.00
Last Of The Fast Guns 925 NM 95.00
Lost World 1,145 F/VF 65.00
North To Alaska F 55.00
Quentin Durward VF 50.00
Sleeping Beauty 30042-009 VF/NM 50.00
Sons Of Katie Elder F/VF 75.00
Spartacus 1,139 VF/NM 130.00
Sword & The Dragon VF/NM 70.00
Sword & The Rose VF/NM 75.00
Three Stooges Meet Hercules VF+ 65.00
Time Machine 1085 (FC) F+ 55.00
Ten Who Dared 1178 (FC) VF 50.00
Wings Of Eagles 790 (FC) VF 120.00

DEPUTY
1077 (FC) VF 90.00
1130 (FC) VF/NM 95.00

DEPUTY DAWG (DELL)
1299 (FC) VF+ 95.00

**DEPUTY DAWG (GOLD KEY

COMICS & FUN

6411 Sepulveda #1-G (Dept. 1521)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

MARVEL FEATURE
2 VF/NM 65.00
2 NM 85.00

MARVEL MYSTERY COMICS
6.0 VF+ 750.00
8.0 VF 800.00
8.1 VF 650.00
8.2 VF 1,600.00

MARVEL PREMIERE
1 VF/NM 50.00
15 VF/NM 60.00
2 NM- 80.00

MARVEL SPOTLIGHT
2 VF 100.00
2 NM- 160.00
2 F 40.00
4 NM- 55.00

MARVEL SUPER HEROES
13 NM- 60.00
14 VF NM 70.00

MARVEL SUPER HEROES (1966)
1 F/VF 55.00

MARVEL TALES (1964)
2 VF/NM 90.00

MARVEL TALES (ATLAS)
96 VF+ 410.00
107 VF- 300.00
131 7.5 (CGC 180.00
131 VF NM 245.00
137 F+ 75.00
141 VG/F 55.00

MARVEL TEAM-UP
1 NM- 150.00
2 VF/NM 38.00
3 NM 55.00
53 9.6 (CGC) 95.00

MARVEL TWO-IN-ONE
1 VF/NM 50.00
1 NM- 60.00

MASKED RANGER
3 VF 70.00

MASTER COMICS
60 VG+ 55.00

MAVERICK
8 VF/NM 85.00
16 VF+ 60.00
892 (FC) F+ 95.00
930 (FC) F+ 45.00

MCHALE'S NAVY
3 VF 40.00

MELVIN MONSTER (DELL)
2 NM- 95.00

METAMORPHO
1 F/VF 60.00
3 VF+ 45.00

MICKEY MOUSE (FOUR COLOR)
116 VG+ 55.00
261 F/VF 80.00
279 VF/NM 95.00

MICKEY MOUSE MAGAZINE
1 (VOL. 4) F 135.00

MIGHTY HEROES
2 VF/NM 95.00

MIGHTY MOUSE (ST JOHN)
2 F+ 95.00

MILK & CHEESE
2 (1ST) NM 35.00

MISS BEVERLY HILLS OF HOLLYWOOD
2 F+ 150.00
7 G+ 44.00

MISSION IMPOSSIBLE
5 NM 85.00

MISTER ED
2 VF/NM 50.00
3 VF/NM 50.00
5 VF/NM 50.00
1295 (FC) VF/NM 135.00

MISTER MAGOO
1235 (FC) VF/NM 90.00
1305 (FC) NM- 110.00

MODERN COMICS
46 NM- 400.00
81 F/VF 135.00

MONKEES
7 (CGC) 9.2 150.00
9 VF/NM 60.00

MONSTER WORLD (1964)
1 VF 60.00
2 NM 80.00
6 NM 75.00
9 NM 65.00

MORE FUN COMICS
49 3.5 (CGC) 395.00

MOVIE COMICS (FICTION HOUSE)
3 VF- 225.00

MR. AND MRS. J. EVIL SCIENTIST
1 F/VF 50.00
2 VF/NM 50.00
3 VF 40.00

MR. DISTRICT ATTORNEY
3 F/VF 150.00
6 VF+ 165.00
16 VF 120.00

MR. MAGOO AND MCBOING BOING
6 F+ 45.00

MR. MIRACLE
1 VF/NM 50.00

MUTT & JEFF
36 VF NM 65.00

MY FAVORITE MARTIAN
2 NM- 85.00
4 NM- 75.00
8 VF/NM 60.00

MY GREATEST ADVENTURE
10 F/VF 180.00
15 F 75.00
17 F 70.00
20 F+ 90.00
28 VG- 45.00
35 F+ 70.00
38 VF+ 90.00
39 F/VF 65.00
44 VF+ 75.00
47 VF- 60.00
50 VF 63.00
52 NM- 105.00
53 VF 63.00
54 VF NM 85.00
55 VF NM 85.00
77 NM- 80.00
81 F/VF 90.00
82 F/VF 80.00
83 F+ 55.00

MYSTERIES OF UNEXPLORED WORLDS
1 VF/NM 275.00
9 VG+ 70.00
23 F/VF 85.00

MYSTERIOUS STORIES
7 VG+ 60.00

MYSTERY IN SPACE
3 VF- 575.00
7 F/VF 335.00
9 VF- 375.00
11 G+ 50.00
11 F+ 180.00
12 VF/NM 395.00
12 VF- 270.00
14 F+ 180.00
15 VG/F 90.00
18 VG- 65.00
18 F+ 130.00
31 VG- 65.00
33 F+ 125.00
34 F+ 125.00
39 G 35.00
39 G/VG 45.00
41 F/VF 120.00
45 VG- 40.00
47 F 65.00
47 F/VF 125.00
50 VF/NM 210.00
50 VF NM 210.00
62 VF 120.00
75 VG 50.00
76 F/VF 65.00
87 VF/NM 175.00
88 F- 50.00
89 F- 45.00
89 VF/NM 150.00

MYSTERY TALES
26 F+ 85.00
37 VG/F 45.00

MYSTIC
47 F+ 70.00

NAVY COMBAT
12 VF 55.00

NEGRO HEROES
1 VG 195.00

NEW GODS
1 VF/NM 75.00
2 NM- 55.00

NICK FURY
1 VF 84.00
1 NM- 160.00
2 VF/NM 50.00
2 NM 70.00
2 (CGC) 9.0 95.00
3 NM 70.00
4 (CGC) 9.2 135.00
5 NM 75.00
5 NM- 65.00
6 NM 50.00
7 NM 50.00
7 (CGC) 9.4 125.00
8 NM 30.00
9 NM 30.00
10 NM 30.00
11 NM 30.00
15 NM- 55.00

NIGHT NURSE
1 VF- 70.00
2 VF+ 60.00

NIGHTMARE (ST. JOHN)
10 F+ 225.00

NOT BRAND ECCH
9 NM 50.00
10 NM 50.00
11 9.6 (CGC) 195.00
12 NM 50.00

NYOKA
19 NM- 185.00
20 VF+ 110.00
22 VF 70.00
28 VF/NM 90.00
46 VF/NM 60.00

ORIGIN (WOLVERINE)
1 (CGC, 9.8 250.00

OUR ARMY AT WAR
4 VG- 90.00
4 F+ 185.00
13 F+ 160.00
17 F- 90.00
30 F- 60.00
36 VG+ 40.00
36 F/VF 105.00
39 F/VF 105.00
77 F+ 45.00
81 F+ 895.00
89 VG+ 50.00

OUR FIGHTING FORCES
1 G+ 100.00
1 VG 200.00
3 VG F 90.00
4 VG+ 60.00
6 VG+ 195.00
12 F+ 90.00
17 F+ 90.00
52 VF- 65.00
63 VF+ 65.00

OUR GANG COMICS
54 NM 65.00

OUT OF THE NIGHT (ACG)
13 F+ 75.00

OUT OF THIS WORLD
14 VF 55.00
15 F+ 35.00

OUTER LIMITS
3 VF 50.00
4 VF/NM 65.00
5 VF 50.00

OUTER SPACE (CHARLTON)
1 VF/NM 50.00

OVERSTREET PRICE GUIDES (H/C)
13 VF 55.00
14 NM- 110.00
15 NM 85.00
17 VF/NM 85.00
19 NM- 50.00

OVERSTREET PRICE GUIDES (S/C)
8 NM 135.00
9 NM 135.00
10 NM 135.00
11 NM 95.00
15 VF/NM 50.00

PANIC (EC)
6 VF/NM 90.00
6 VF- 60.00
8 VF 65.00
9 VF- 60.00
10 VF/NM 90.00
10 VF 65.00
12 F/VF 75.00

PAT BOONE
1 F/VF 225.00

PAYOFF
5 VF- 65.00

PEANUTS
1 (1963, F/VF 70.00

PETER GUNN
1087 (FC) NM 130.00

PETER RABBIT
4 F/VF 95.00

PETTICOAT JUNCTION
3 NM 70.00
4 NM 70.00

PHANTOM
1 F+ 65.00
2 VF+ 70.00
3 NM- 85.00
7 NM 90.00
15 VF/NM 50.00

PHANTOM STRANGER
1 F/VF 60.00

PHANTOM STRANGER (1951)
2 G- 100.00
6 F/VF 575.00

PICTURE STORIES FROM AMERICAN HISTORY
2 F- 75.00

PICTURE STORIES FROM THE BIBLE (OLD TESTAMENT)
3 VF+ 140.00

PIRACY
2 VF/NM 140.00
4 VF- 75.00

PIXIE & DIXIE
1112 (FC) VF+ 60.00
1 VF NM 60.00
01-631-207 VF/NM 50.00
1196 (FC) NM- 65.00

PLANET COMICS
50 VF+ 390.00
54 VF 385.00
58 VF/NM 500.00
68 G 50.00

PLASTIC MAN (QUALITY)
36 G/VG 60.00
36 VG+ 80.00
46 VG 60.00

POGO
2 VG+ 85.00
8 F+ 95.00
12 VF 125.00
13 VF/NM 180.00
14 VF+ 150.00
15 VF/NM 180.00
16 VF 125.00
9 FR/G 90.00
12 F- 375.00
28 VG+ 165.00

POLICE LINEUP
2 F 85.00

POPEYE
1 VF+ 270.00
5 F+ 50.00
8 NM- 150.00
54 NM 75.00

PORKY PIG (FOUR COLOR)
78 VG 48.00
277 VF NM 80.00
370 NM 60.00

PRIZE COMICS
19 VF+ 430.00
56 VF 75.00

PUPPETOONS (GEORGE PAL)
4 VF- 60.00

QUICK DRAW MCGRAW
2 VF+ 65.00
4 VF 55.00
9 NM- 65.00

RACE FOR THE MOON
3 VF 155.00

RACKET SQUAD
4 F+ 55.00
6 VF 70.00
9 VF+ 80.00

RAGGEDY ANN & ANDY
3 VF+ 120.00
4 VF- 110.00
452 (FC) VF/NM 5 (FC) G- 45.00

RANGERS COMICS
30 VF- 145.00
50 VF/NM 145.00

RANMA 1/2
1 NM 75.00
1/2 2 NM 50.00

RAWHIDE
1028 (FC) VG 55.00

RAWHIDE KID
56 VF/NM 45.00

REAL CLUE CRIME STORIES (VOL.2)
9 VF+ 65.00

REAL CLUE CRIME STORIES (VOL.4)
5 NM- 80.00
VF 55.00
12 NM- 80.00

REAL FACT COMICS
1 FR/G 40.00
8 VF/NM 220.00

REAL MCCOYS
1265 (FC) VF/NM 88.00

REAL WEST ROMANCE
6 VF+ 80.00

REAL WESTERN HERO
70 VG+ 75.00

REBEL
1,138 F/VF 55.00

REPTILICUS
1 VF 135.00

REPTISAURUS
4 NM 85.00

RESTLESS GUN
1146 (FC) VF 60.00

REX THE WONDER DOG
32 VF 85.00

RIFLEMAN
6 VF/NM 100.00
8 VF 75.00
9 NM 145.00
11 VF NM 80.00
16 VF- 55.00

RIN TIN TIN
9 NM- 80.00
10 NM 90.00
523 (FC) NM/M 150.00

RIP HUNTER
3 F/VF 85.00
10 VF/NM 75.00

RIPCORD
1,294 VF/NM 70.00

ROCKY AND HIS FRIENDS
1128 (FC) F/VF 220.00
1128 (FC) VF/NM 375.00
1152 (FC) VF+ 190.00
1166 (FC) NM 320.00
1208 (FC) NM- 300.00
1275 (FC) NM- 300.00
1311 (FC) (CGC) 9.4 600.00

ROMANTIC SECRETS (FAWCETT)
24 VF+ 45.00

ROMANTIC STORY
7 VF/NM 45.00

ROY ROGERS
166 (FC) VF+ 160.00

RUDOLPH
1 950 VG+ 50.00
1959-60 VF 50.00

RUFF & READY
4 NM 95.00
5 NM 95.00
6 NM 95.00
7 VF+ 60.00
11 VF/NM 70.00
12 NM- 85.00
981 (FC) VF/NM 80.00

SANTA CLAUS FUNNIES (FC)
128 VF+ 120.00

SCAMP (DELL)
6 NM 70.00
7 NM 70.00
9 NM 70.00
10 NM 70.00
11 (CGC 9.0 95.00
16 NM 55.00
703 FC NM 125.00
777 FC NM 90.00

SCHOOL-DAY ROMANCES
1 VG+ 65.00

SEA DEVILS
2 F 85.00
5 F+ 65.00
13 VF+ 65.00
17 VF NM 70.00
19 NM- 85.00
20 VF+ 60.00
32 VF NM 45.00

SEA HUNT
5 VF 60.00
6 VF/NM 80.00
8 VF/NM 80.00
9 VF/NM 80.00
1041 FC NM 110.00

SECRET AGENT
1 NM- 150.00

SECRET WARS
8 (CGC 9.4 75.00

SENSATION COMICS
44 F/VF 220.00
56 VF- 220.00
97 VG 88.00

SENSATION MYSTERY
115 VF+ 275.00

SERGEANT BILKO
4 VG- 60.00
5 VG/FR 165.00
8 F VF 125.00
9 VF+ 165.00
10 VG/F 70.00
11 VF/NM 200.00
15 VF- 155.00
15 VG/F 70.00

SERGEANT FURY
2 VG- 65.00
7 VF/NM 125.00
13 VG 60.00

SERGEANT FURY ANNUAL
1 F/VF 85.00

SERGEANT ROCK'S PRIZE BATTLE TALES
1 VG 65.00

SEVENTY-SEVEN SUNSET STRIP
1066 (FC) VF- 80.00
1263 (FC) VF/NM 88.00

SHAGGY DOG
985 (FC) VF/NM 75.00

SHAZAM
8 NM 50.00

SHEENA, QUEEN OF THE JUNGLE
16 VF/NM 275.00

SHERLOCK HOLMES (NEW ADVENTURES)
1169 (FC) VF- 105.00

SHMOO (AL CAPP)
1 VG 80.00
5 VG- 55.00

SHORT RIBS
1 333 VF 45.00

SHOWCASE
8 6.5 (CGC) 3,995.00
8 F 2,700.00
18 F+ 375.00
22 VG 650.00
29 VF- 260.00
30 G/VG 95.00
31 VG- 70.00
34 G 110.00
35 VG 120.00
36 G/VG 75.00
37 G/VG 85.00
39 VG 60.00
40 VG/F 65.00
40 F/VF 170.00
45 VG 60.00
50 VF 60.00
50 NM- 95.00
52 F/VF 40.00
55 VG+ 55.00
56 VF NM 130.00
60 VG/F 75.00
60 VG 60.00
61 VF/NM 140.00
64 F/VF 75.00
73 VF/NM 120.00
73 NM- 165.00
74 NM- 100.00
74 (CGC) 9.2 175.00
75 VF+ 90.00
75 VF/NM 110.00
78 VF/NM 35.00
79 NM- 60.00
83 VF/NM 55.00
84 VF/NM 55.00

SILVER SURFER
1 NM- 600.00
1 VG+ 95.00
1 VG 85.00
2 VF/NM 180.00
2 VF 135.00
3 VF/NM 155.00
4 F+ 160.00
4 F/VF 250.00
5 VF 70.00
5 VF- 60.00
7 VF/NM 95.00
7 VF 70.00
7 F/VF 55.00
7 (CGC) 7.5 95.00
8 VF 56.00
8 VF/NM 70.00
9 NM- 90.00
10 VF/NM 75.00
11 VF 45.00
11 NM 85.00
12 VF 45.00
13 VF 45.00
15 VF 45.00
16 VF/NM 60.00
18 VF 45.00

SINISTER HOUSE OF SECRET LOVE
2 NM 80.00

SNAGGLEPUSS
4 VF- 45.00

SNOOPER & BLABBER
1 VF/NM 88.00
2 NM 95.00

SPACE ACTION
1 G/VG 110.00
1 VG+ 160.00
2 VG/F 125.00
3 VG/F 125.00

SPACE ADVENTURES
20 NM 255.00
27 F+ 80.00
38 VF 110.00
44 NM 60.00
53 VF/NM 38.00
54 NM- 45.00
60 NM- 50.00
6 F+ 75.00
13 VF- 80.00

SPACE FAMILY ROBINSON
100 VF+ 55.00

SPECIAL MARVEL EDITION
15 VF/NM 60.00
16 NM 35.00

SPECTACULAR SPIDER-MAN
1 9.4 (CGC) 145.00
1 NM 55.00
27 (CGC) 9.0 45.00

SPECTACULAR SPIDER-MAN (MAGAZINE)
2 NM 160.00
2 VF 85.00

SPECTRE
1 VG/F 35.00
2 VF/NM 80.00
3 NM- 105.00
3 NM- 95.00
4 NM- 95.00
5 VF 60.00
5 NM- 95.00
9 VF 40.00
10 VF/NM 50.00

SPELLBOUND (TIMELY)
27 VG+ 40.00

SPIDEY SUPER STORIES
1 (CGC) 8.0 35.00

SPIN & MARTY
5 VF/NM 80.00

SPIN & MARTY
9 VF/NM 80.00

SPIRIT (QUALITY)
3 VG 80.00
3 NM- 360.00
4 VF- 160.00
5 VF/NM 220.00

SPIRIT (SERIES 2)
1 F+ 150.00

SPYMAN
1 VF+ 50.00

STAMP COMICS
1 VF- 150.00
7 NM- 165.00

STAR SPANGLED WAR STORIES
9 VG 50.00
25 F/VF 110.00
36 F/VF 75.00
67 F/VF 70.00
74 VF+ 65.00
75 VF 60.00
136 VF 65.00
145 NM 75.00

STAR TREK
1 VF+ 360.00
2 VF 185.00
2 NM 340.00
2 VF- 170.00
3 VF/NM 175.00
4 9.0 (CGC) 320.00
5 NM- 225.00
6 NM- 170.00
7 F+ 50.00
8 VF- 110.00
9 NM- 170.00
10 NM- 100.00
11 NM 110.00
12 VF 60.00
13 VF/NM 80.00
16 VF/NM 80.00
14 VF/NM 80.00
17 NM- 100.00
18 VF- 55.00
18 VF/NM 80.00
19 NM 110.00
20 NM 110.00
21 NM- 75.00
22 NM- 75.00
23 NM 85.00
24 NM 85.00
25 VF/NM 60.00
26 VF/NM 60.00
27 NM 85.00
28 NM 85.00
30 NM- 75.00

STAR WARS
1 NM 50.00
1 9.6 (CGC) 225.00
107 NM 65.00
107 (CGC) 9.4 225.00

STARTLING TERROR TALES (VOL 2)
#11 VF/NM 185.00

STORIES BY FAMOUS AUTHORS
8 VF/NM 200.00

STRANGE ADVENTURES
1 F+ 950.00
2 VG+ 240.00
3 F/VF 525.00
10 F- 190.00
14 G 50.00
15 G/VG 75.00
17 VG 95.00
45 VG 275.00
47 G/VG 50.00
53 VF+ 145.00
70 VF- 120.00
83 F- 40.00
87 F VF 80.00
148 VF+ 45.00
164 NM 55.00
184 NM- 140.00
190 NM- 180.00
195 NM- 90.00
206 VF/NM 75.00
214 VF/NM 45.00
215 VF/NM 45.00

STRANGE MYSTERIES (SUPER)
17 NM- 40.00

STRANGE STORIES OF SUSPENSE
5 F+ 160.00

STRANGE SUSPENSE STORIES
21 F+ 85.00
30 VF+ 60.00
53 VF/NM 125.00
75 F+ 50.00

STRANGE TALES
10 F/VF 320.00
27 VF/NM 270.00
41 F/VF 120.00
65 VF/NM 170.00
68 VG+ 45.00
76 VG- 45.00
77 VG/F 45.00
84 F/VF 120.00
88 F 50.00
92 VG+ 50.00
98 F+ 75.00
102 VG 65.00
103 F 85.00
103 VG/F 65.00
104 VG/F 65.00
104 F+ 95.00
105 F+ 95.00
105 VF/NM 275.00
106 F- 50.00
106 F/VF 110.00
108 F- 50.00
110 VF+ 795.00
111 VF- 224.00
111 VG 60.00
112 F+ 50.00
114 VF/NM 350.00
114 VG/F 75.00
115 VF/NM 425.00
115 F/VF 250.00
115 VG/F 100.00
116 F+ 45.00
117 VF 70.00
121 VF/NM 54.00
122 F/VF 54.00
124 F/VF 54.00
125 VF+ 50.00
126 NM 75.00
128 VF/NM 54.00
130 NM- 65.00
130 VF/NM 54.00
132 NM- 65.00
139 (CGC) 9.0 75.00
143 NM- 40.00
147 NM 50.00
148 VF/NM 60.00
150 NM- 45.00
153 NM- 50.00
154 NM- 50.00
155 NM- 50.00
165 NM 45.00

STRANGE TALES OF THE UNUSUAL
6 VF/NM 150.00

STRANGE TERRORS (ST JOHN)
1 VF 320.00
1 VG/F 130.00

STRANGE WORLDS (AVON)
1 G 110.00

STRANGE WORLDS (MARVEL)
2 F/VF 245.00
3 VG 80.00
5 F/VF 145.00

STUMBO TINYTOWN
3 VF/NM 60.00

SUB-MARINER
1 VF+ 120.00
1 VF/NM 145.00
2 VF/NM 60.00

SUGAR & SPIKE
26 VG- 45.00
78 VF+ 55.00
79 VF 50.00
85 VF/NM 55.00

SUPER MAGICIAN COMICS, VOL. 2
9 VG/F 55.00

SUPERBOY
12 F/VF 340.00
14 F/VF 340.00
15 G/VG 100.00
37 VF/NM 240.00
52 VG+ 50.00
53 VG+ 50.00
54 VG+ 50.00
57 VF 110.00
57 F/VF 85.00
58 VG+ 40.00
59 VF+ 120.00
63 F/VF 70.00
68 G/VG 85.00
83 VF+ 70.00
85 NM 115.00
86 F/VF 90.00
86 VF+ 130.00
89 VF 190.00
90 VF- 60.00
96 VF+ 50.00
100 NM- 225.00
115 CGC 9.0 90.00
138 VF+ 50.00
165 NM 45.00
202 VF 40.00

SUPERMAN
7 F/VF 1,500.00
10 VF 1,995.00
19 F 500.00
21 VG/F 350.00
22 VG/F 340.00
27 VF- 725.00
30 VF 1,425.00
31 F+ 395.00
32 F- 295.00
32 FR/G 60.00
33 VG/F 275.00
34 VG 240.00
36 VG/F 290.00
39 VF/NM 875.00
40 VG/F 290.00
41 VG- 150.00
43 VG+ 195.00
46 VF- 480.00
49 VG 160.00
50 FR 50.00
51 VG 595.00
53 VG+ 595.00
54 G/VG 95.00
62 VF+ 450.00
68 VG 125.00
71 VG 125.00
74 VF- 375.00
74 G- 55.00
76 G/VG 295.00
77 VG/F 160.00
81 F/VF 295.00
82 F/VF 270.00
82 VG 100.00
85 F- 150.00
92 VF/NM 400.00
97 F+ 160.00
97 VF 250.00
98 VG/F 95.00
108 VG/F 100.00
109 G/VG 60.00
110 F- 110.00
110 VF/NM 300.00
113 VF- 180.00
114 VF- 180.00
115 VG+ 75.00
116 F/VF 165.00
118 F/VF 150.00
119 VF/NM 250.00
120 VG/F 80.00
133 VF+ 140.00
133 VG/F 50.00
134 F 70.00
140 VG 50.00
142 VF 100.00
149 (CGC) 8.0 150.00
156 VF+ 70.00
160 VF- 60.00
166 VF- 80.00
168 NM- 80.00
183 VF- 45.00
184 VF/NM 50.00
187 NM- 54.00
187 VF- 54.00
190 VF/NM 54.00
191 NM- 65.00
194 VF/NM 54.00
195 VF+ 45.00
196 VF/NM 54.00
197 VF/NM 65.00
198 NM- 65.00
199 F+ 95.00
199 F- 60.00
206 NM- 50.00
232 NM 65.00
232 VF/NM 45.00
239 VF/NM 50.00

SUPERMAN ANNUAL
3 F- 80.00
3 F+ 125.00
4 VF- 155.00
5 VG+ 45.00
6 F+ 65.00
6 VF+ 125.00
8 VF- 70.00

SUPERMAN VS. THE AMAZING SPIDER-MAN
1 NM- 80.00

SUPERNATURAL THRILLERS
5 VF/NM 50.00

SUPERSNIPE COMICS (VOL 3)
2 NM- 320.00

SUPER-TEAM FAMILY
5 (CGC) 9.4 45.00

SUSPENSE
4 VF- 150.00
11 VF/NM 165.00
24 VF+ 130.00

SWAMP THING
1 NM 160.00
1 NM- 135.00
1 VF/NM 105.00
9 (CGC) 9.4 110.00

SWING WITH SCOOTER
1 F/VF 45.00

TALES FROM THE CRYPT
20 F/VF 550.00
21 F/VF 450.00
21 G/VG 130.00
25 G- 45.00
36 F+ 140.00
44 VF- 245.00

TALES OF SUSPENSE
1 F/VF 900.00
3 F+ 245.00
10 VG- 65.00
12 VG- 55.00
12 F/VF 160.00
20 G- 30.00
21 VG- 45.00
22 VG- 45.00
22 VG- 35.00
25 VF- 140.00
26 F/VF 100.00
29 VF+ 140.00
34 VG 40.00
34 F 55.00
36 VG+ 45.00
36 VF/NM 175.00
38 VG+ 45.00
40 VG+ 225.00
40 VG 200.00
41 G 55.00
41 G/VG 80.00
45 VG- 60.00
46 VF/NM 235.00
53 VF NM 135.00
57 VF 125.00
57 VF/NM 175.00
58 VG- 50.00
59 VF NM 275.00
61 VF+ 65.00
65 VF+ 115.00
65 F/VF 85.00
65 F- 42.00
66 VF- 95.00
74 NM 65.00
76 VF/NM 45.00
79 VF/NM 60.00
80 VF NM 60.00
85 VF NM 45.00
85 (CGC) 9.4 195.00
86 (CGC) 9.4 195.00
91 VF/NM 45.00
94 NM- 55.00
96 VF NM 45.00

TALES OF WELLS FARGO
1113 (FC) VF- 60.00
1215 (FC) 9.2 (CGC) 200.00

TALES TO ASTONISH
14 VG+ 65.00
23 F 60.00
31 VG+ 45.00
33 VG/F 50.00
33 F+ 80.00
42 F 78.00
45 VF/NM 155.00
48 VG/F 40.00
49 NM- 265.00
53 VF 73.00
54 VF/NM 100.00
60 F- 50.00
72 NM- 55.00
82 VF+ 45.00
84 VF/NM 45.00
85 VF/NM 45.00
86 VF/NM 45.00
87 VF/NM 45.00
88 VF/NM 45.00
89 VF/NM 45.00
90 NM- 55.00
91 VF/NM 45.00
93 VF/NM 65.00
100 NM- 65.00
101 VF+ 55.00

TAMMY TELL ME TRUE
1233 (FC) NM 90.00

TARZAN
2 NM- 620.00
8 NM 370.00
10 VF/NM 275.00
12 F- 60.00
13 VG/F 50.00
14 F+ 80.00
19 NM- 225.00
20 NM- 225.00
23 F+ 55.00
31 F/VF 55.00
34 VF 70.00
35 VF 70.00
37 F+ 40.00
40 F/VF 55.00
41 VF+ 55.00
45 VF 50.00
46 NM- 85.00
50 VF 50.00
51 VF+ 55.00

TEEN TITANS
9 NM- 60.00
21 VF/NM 50.00

TERRYTOONS (ST. JOHN)
81 VF+ 60.00

TESSIE THE TYPIST
13 VG/F 65.00

TEX RITTER WESTERN (FAWCETT)
13 F/VF 60.00

THING
16 VG+ 75.00

THIS IS SUSPENSE (CHARLTON)
23 VF/NM 200.00
24 VF+ 85.00

THOR
127 NM 90.00
128 VF/NM 65.00
130 VF+ 55.00
130 NM- 90.00
132 NM- 70.00
132 VF+ 48.00
132 NM- 70.00
134 VF+ 50.00
134 VF/NM 60.00
136 NM- 70.00
138 NM- 80.00
139 VF+ 45.00
140 NM- 70.00
141 NM- 60.00
142 NM- 60.00
145 NM- 60.00
148 NM- 60.00
150 NM- 60.00
150 NM 70.00
153 NM 50.00
154 NM- 45.00
155 NM 55.00
156 NM 55.00
158 VF+ 60.00
158 VF/NM 75.00
165 NM- 75.00
165 VF/NM 60.00
166 NM- 60.00

THOR ANNUAL
1 F- 75.00
2 VF+ 55.00
2 VF NM 65.00

THREE STOOGES
28 VF+ 55.00
29 VF+ 55.00

THREE STOOGES (ST. JOHN)
6 F+ 135.00

THREE-D FEATURES/JET PUP
1 VF- 195.00
1 F 120.00

THRILLING COMICS
52 F/VF 160.00
63 VF+ 250.00
73 VF+ 295.00

THUMPER
243 (FC) F+ 45.00

THUNDER AGENTS
1 F/VF 95.00
1 VF- 120.00
10 NM- 65.00
11 NM 60.00

TICK (1ST PRINT)
1 NM 50.00

TILLIE THE TOILER
184 VF+ 80.00

T-MAN
25 VF/NM 75.00

TOM CORBETT SPACE CADET
11 VF/NM 70.00
421 (FC) VF/NM 100.00

TOM MIX (FAWCETT)
1 VF/NM 850.00
2 NM- 450.00
3 VF+ 200.00
6 VF+ 170.00
7 (CGC) 9.2 525.00
8 NM- 275.00
11 NM- 225.00
27 VF/NM 100.00
35 VF+ 80.00

TOM TERRIFIC
1 VG+ 50.00

TOMAHAWK
6 VF/NM 240.00
10 F/VF 145.00
12 F+ 80.00
13 VG+ 60.00
16 F/VF 100.00
83 NM 50.00

TOMB OF DRACULA
1 NM- 135.00
1 VF/NM 110.00
10 VF 40.00

TOP CAT (DELL/GOLD KEY)
4 NM 90.00
5 VF/NM 60.00
6 NM 65.00
9 NM 65.00

TOR (ST. JOHN)
5 F+ 48.00

TRANSFORMERS: GEN 1.00
1 (CGC) 9.6 95.00

TRUE SWEETHEART SECRETS
5 F/VF 40.00

TUROK
15 F/VF 55.00
16 VF/NM 90.00
17 VF- 60.00
18 VF+ 70.00
19 NM- 120.00
19 F/VF 55.00
20 VF/NM 90.00
22 VF/NM 60.00
26 VF/NM 60.00
35 NM 65.00
36 NM 65.00
38 NM 65.00
48 NM 55.00

TWILIGHT ZONE
4 NM 70.00
6 NM- 60.00
14 NM 60.00
01-860-207 VF 60.00
12-860-210 NM 110.00
12-860-210 VF- 50.00
1288 (FC) F+ 50.00
971 (FC) VF+ 60.00

TWO FISTED TALES
20 VG 80.00
22 VF+ 220.00
27 VF 120.00
37 F/VF 80.00
40 VF 100.00

ULTIMATE SPIDER-MAN
6 (CGC) 9.6 125.00

ULTIMATE SPIDER-MAN 1
9.6 (CGC) 475.00

ULTIMATE SPIDER-MAN 2
2 (CAR COVER) 9.6 (CGC) 175.00
2 (CAR-COVER) NM 50.00
2 (WEB COVER) 9.6 (CGC) 150.00

ULTIMATE SPIDER-MAN 3
3 NM 40.00
3 (CGC) 9.6 125.00

ULTIMATE SPIDER-MAN 5
5 9.6 (CGC) 295.00

UNCANNY TALES
49 VG/F 40.00

UNCANNY TALES (ATLAS)
14 VG+ 65.00
46 VG/F 40.00
49 VG/F 40.00
54 VF/NM 130.00

UNCLE MILTY
2 VF+ 200.00

UNCLE SCROOGE & DONALD DUCK GOLD KEY GIANT)
30026-508 NM 90.00

UNCLE SCROOGE (FOUR COLOR)
386 VG+ 225.00
386 F/VF 575.00
386 VF/NM 995.00
456 VG+ 130.00
495 VG 90.00

UNCLE SCROOGE (REG. SERIES)
4 VG- 60.00
7 VG+ 50.00
15 F/VF 90.00
16 VF/NM 145.00
18 F/VF 80.00
21 VF- 80.00
22 VF+ 95.00
23 F+ 60.00
25 F+ 60.00
27 F+ 60.00
34 VF/NM 95.00
37 NM 140.00
40 NM- 125.00
41 VF/NM 80.00
44 NM 115.00
47 NM 115.00
51 NM- 105.00
64 NM- 120.00
69 VF+ 60.00
72 VF+ 60.00
73 VF/NM 70.00

UNDERWORLD TRUE CRIME
1 VF+ 275.00
2 F 120.00

UNEXPECTED
8 G/VG 45.00
41 VF- 225.00
41 VF 250.00
42 VG- 55.00
43 VG 120.00
48 VG/F 40.00
57 VF 107.00
60 F/VF 85.00
64 F+ 50.00
66 NM- 155.00
67 F+ 45.00
76 VF 53.00
86 NM 65.00
87 VF/NM 45.00
97 NM 65.00

UNKNOWN WORLDS (ACG)
6 VF+ 70.00
9 VF+ 70.00
9 VF/NM 80.00

UNTOUCHABLES
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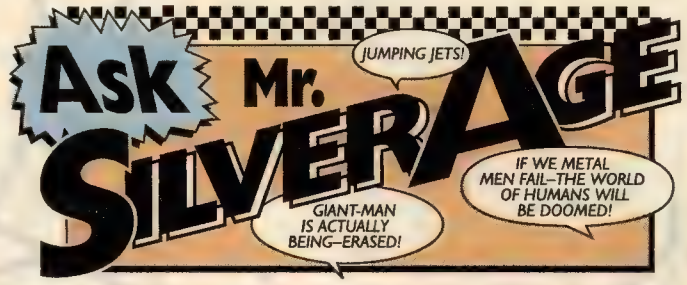
A (radioactive) salute to NUKLA!

Dell's Silver Age spy hero was pretty unclear about his nuclear powers



By **Craig Shutt**

Dear Mr. Silver Age,

I'm a big fan of nuclear-powered heroes, and I've heard mention of a guy called Nukla. What were his super-powers? How did he operate?

Capt. Nathaniel A.
Cape Canaveral, Fla.

Mr. Silver Age says: Nuclear super-heroes certainly were the rage during the Silver Age, Nat, starting with Stan Lee's notion that radiation was a magical elixir that eliminated the need to linger over how wonderful powers could be bestowed. Nowadays it seems a little silly — but, even if you grant Nukla the ability to hop on the bandwagon with his nuclear-powered origin, his powers still made fans do a bit of head-scratching.

Nukla was one of Dell's attempts to cash in on the growing popularity of super-heroes that was building during the mid-1960s. He actually got a jump on the post-*Batman* TV heroes of 1966 by arriving with *Nukla* #1 (Oct-Dec 65), his first of four quarterly issues. Carl Gafford, in an article published in the famous *CAPA-alpha* amateur press association zine, reported that the art was by Dick Giordano with Sal Trapani (mostly) on inks. Ironically, the quarterly schedule didn't give the artists a leisurely pace, Giordano told the Gaff, because Dell's editors wouldn't give the go-ahead for the next issue until they received sales figures on the previous one. That resulted in a last-minute rush to meet the printing deadline.

Nukla's first issue kicked off with his radioactive origin, showing us the James Bondian lifestyle of Matthew Gibbs, America's cleverest U-2 pilot. Why the pilot of a plane decked out with spy equipment flying at 80,000 feet — too high to be detected, let alone shot down —cavorted through Johannesburg, the Swiss Alps, and Rangoon with comely wenches on his arm is hard to fathom. But he was so spectacularly successful at his job that he (apparently unsuccessfully) pretended to be "an empty-headed fop," as one enemy agent was overheard telling another at a fancy soiree. Gibbs even had to be escorted to his spy plane in a submarine, because America's enemies were watching him so closely!

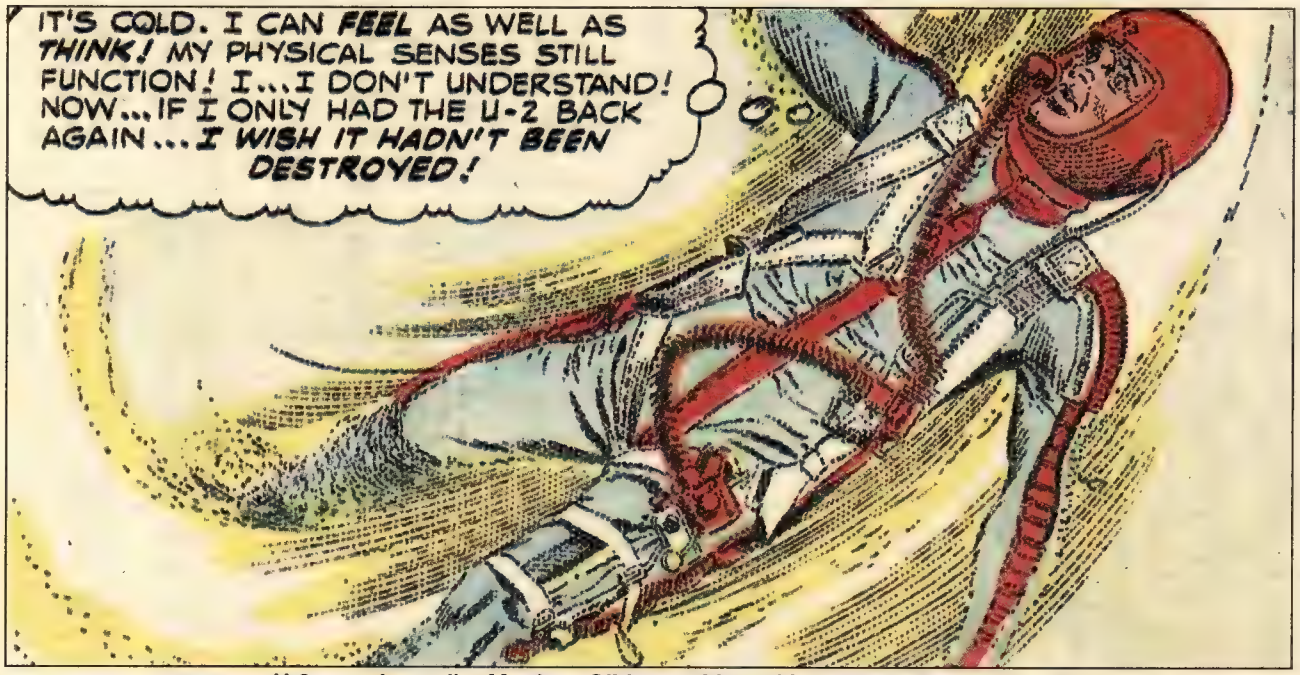
Gibbs not only used his infra-red cameras to film enemy locations, he could also pick out all kinds of details, which he supplied through "oral memoes" to us readers. He could note such nuances as captive labor, extreme brutality, executions for failure or incompetence, and living quarters that were unfit for habitation. Now, that's a darn good camera! No wonder Gibbs was watched so carefully by the Commies.

But during a mission flying over Red China, the Reds launched heavy-duty rockets that could track him no matter what skillful evasive action he took (and he took a lot, being such a premiere U-2 pilot). So on Page 3, he was vaporized in a nuclear explosion. Fortunately for us readers, on Page 4 he discovered that he could pull his atoms back together again in mid-air! While he was gratified to have survived a nuclear holocaust, he quickly wished his darn plane hadn't been destroyed and left him 80,000 feet in the air. Just like that, it reformed around him.

The Commie general saw that the plane still existed and ordered the technicians killed as punishment. But Gibbs, still watching through his incredibly detailed camera, wished he could lash out in an effort to "destroy all of those who have murder in their hearts!" Just like that, bolts shot out of his fingers and a nuclear explosion vaporized the evil guys on the ground. "Did ... did I do that?" Gibbs asked himself. Better be careful what you wish for next, Matt.

ORAL MEMO THREE, VON ZEE FILE! CONVENTIONAL HIGH-SPEED NUCLEAR ROCKET AT 70,000 FEET, HAS FIXED ON THIS AIRCRAFT... BUT I WILL EMPLOY RADAR BEAM TO PREMATURELY TRIGGER THE BLAST!

I like a man who knows technical lingo! Nukla used his U-2 plane's equipment to the fullest to combat Baron Von Zee in ***Nukla*** *#2.*


IT'S COLD. I CAN FEEL AS WELL AS THINK! MY PHYSICAL SENSES STILL FUNCTION! I...I DON'T UNDERSTAND! NOW...IF I ONLY HAD THE U-2 BACK AGAIN...I WISH IT HADN'T BEEN DESTROYED!

U-2 spy-plane pilot Matthew Gibbs got blasted into bits in ***Nukla*** *#1, but he discovered that he could reassemble his atoms. Don't try this at home.*

A bit flustered, Gibbs flew his plane to another missile site, where he discovered he had to turn himself and his plane invisible before he could launch more atomic strikes. He also realized that, by dematerializing, he couldn't be struck by missiles, making him the perfect U-2 pilot! He finally returned to his base — with a Soviet bomber in tow ready to surrender (long story) — and he blabbed his entire story to his superior, Jim Clarke. Now, that's loyalty.

Gibbs showed off his powers and explained that using them required him to recharge his nuclear batteries, putting at least some restraint on this amazing amount of lethal power. The boss' secretary, Linda, also figured out what was going on, just in time for her date with Matt that night.

Then Gibbs was sent off on his first Nukla mission to foil a nasty international villain, wearing a new lightweight pressure suit that vaguely looked super-heroish. Said villain was impossible for the nations of the world to hunt down, but it was child's play for the pilot of an American U-2 plane! Upon discovering the lair of Prince Luis de Mal, Nukla changed to his civilian garb and attempted to infiltrate the heel's gang.

De Mal tested Gibbs' willpower by having the villain's

pet panther and cobra both sink their fangs into our hero. Impressed as all get out when Gibbs survived showing little reaction to the pain, De Mal hired him — and Gibbs quickly walked out of sight and dematerialized, in which state the pain in his hand lessened. Then, since he was dematerial, Gibbs wandered back into the room where De Mal expositorily laid out his evil plan to bomb the U.S. Ooh, the fiend!

Gibbs then rematerialized and gained De Mal's trust but he was double-crossed and thrown into the dungeon. He escaped, became Nukla, and took on De Mal's array of bombers. Then he landed and took on De Mal's gang of thugs in hand-to-hand combat.

This odd combination of super-spy and super-hero adventure continued through the series' four-issue run. In #2, for instance, he took on Baron Von Zee, who had assembled a team of scientists at a mountain missile complex and was preparing to launch his own missiles. Fortunately, Nukla had just the right combination of flying equipment and nuclear power at his disposal.

In #3, he gathered data on Captain Whale, who was terrorizing ships around Antarctica. After learning the straight dope, Nukla allowed himself to be captured to free other hostages before taking on the captain in hand-to-hand combat. And in #4, he fought a dastardly villain again across the polar regions and then up to the moon. The most interesting part of this issue was its pencilling by Steve Ditko, if you're really looking for a reason to hunt it down.

That ended Nukla's missions, possibly because he was too powerful to really be a spy but spent too much time wandering around in civvies to attract much of the super-hero crowd, especially in 1966. His final panel offered a perfect summary of the series: He was shown on the balcony of a Washington, D.C., building smooching with his girlfriend (his boss' secretary) when he was urgently paged by Johannesburg. Not all super-heroes got such a kind send-off into cancellationville, but Nukla wasn't your average super-hero, either. ✦

Ask Mr. Silver Age is © 2002 by Craig Shutt. More Mail Chutes are coming, so send all comments to Mr. Silver Age at ***craigshutt@ameritech.net****.*

THIS IS TIKO, THE MAD GENIUS OF EARTH, PURSUING NUKLA ON THAT FANTASTIC VEHICLE... HE IS ATTEMPTING TO DESTROY NUKLA... AND IF HE SUCCEEDS ALL MEN WILL BE ENSLAVED.
DESTROY NUKLA! WE ARE RUINED IF HE ESCAPES!
I CAN'T ESCAPE... EACH SLIVER OF ICE THAT HITS ME WEAKENS ME EVEN MORE!
DITKO & TRAPANI

Steve Ditko helped ring down the curtain on Nukla in #4, when our hero flew to the moon to stop yet another world conqueror.

Mr. Silver Age's Mail Chute

You say you miss your favorite letters column? Mr. Silver Age feels your pain. Maybe starting one here will in some small way help to fill the gap.

Dear Mr. Silver Age: Perhaps you know of this already, but *DC Super-Stars* #18 (Jan-Feb 78) also features a story set in Rutland, Vt., on Halloween. It appears to have occurred on the same evening as the events in *Justice League of America* #145 and features The Phantom Stranger along with Deadman and Dr. Thirteen. Hope this information is useful to you.

M. Bradley Letts
Beleriand1@juno.com

(Sadly, it would've been more useful before I wrote my Rutland article in ***CBG*** *#1512, Brad. This all-seeing stuff can be tricky. And I was so proud of myself for finding that* ***JLA*** *one, too! Oh, well, at least that's all of the Rutland stories for sure now, and I can rest easy. Thanks! — MSA)*

Dear Mr. Silver Age: I'd like to correct a little mistake you made in your Rutland Halloween Parade piece. *Justice League* #145 was not the last time super heroes were at the Rutland Parade. The last Rutland Parade-featured comic was *Thunderbunny* #5, published by Warp Graphics. It is probably the most true-to-the-parade story that saw print. I say this, because I wrote it and provided photos of the people in it, as well as locations of the parade set-up. The buildings and other shots in this story are 100% accurate. Tom Fagan provided a bunch of photos and street maps, so I could do the story right. And Brian Buniak, the artist on the strip, captured these people dead-on.

This story was very popular in the *Thunderbunny* run. It introduced a regular supporting cast member, Moon Miss, and dealt with the theft of Rutland's "Green Mountain Boy" statue, which had a map hidden inside its base. Unlike the DC and Marvel Rutland issues, Thunderbunny's adventure dealt with all aspects of the parade and the real items in the town. That statue was one of them.

Martin L. Greim
jolanna@erols.com

(D'oh! Actually, it was a thrill to hear from the former editor of the Silver Age ***Comic Crusader*** *fanzine, which was the first one I ever saw back in the late 1960s. It kept my excitement level charged up for comics at a time when it was beginning to flag and was a real revelation. I should note, however, that I didn't* ***technically*** *make a "mistake," since I noted that I was listing all the Rutland stories that our super-pals attended as far as I knew, and I did that. Even so, the pages Martin sent along indicate that a full collection of Rutland stories would be lacking without his addition.*

By the way, in a follow-up e-mail, Martin noted that he would never reprint all of the ***Crusader*** *fanzines, despite (fairly lucrative) offers to collect them. He says he owes it to the zine's original fans to keep the issues as collectible as they've since become. That's bad news for those of us who would love to relive those days, but it makes it clear that you'll have to head to eBay or a similar location ever to read them again! — MSA)*

Dear Mr. Silver Age: Thank you for all of your enjoyable and amusing columns in ***CBG***. I started reading a lot of comics around when Ditko was drawing Spider-Man, so I get a kick out of your Silver Age columns.

If you haven't done this already, here's a challenge for you: Pick the 10 wackiest Jimmy Olsen stories from the Silver Age. I'm calling this a challenge, not to cast aspersions on your knowledge, but because there must be so many screwball Jimmy Olsen stories that picking the Top 10 would have to be a challenge. And if you've already done this, oh, well, never mind ...

Bob Ito
rdito@nyx.net

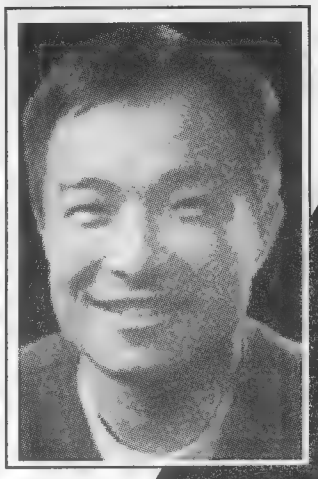
(I haven't done it, Bob, and I doubt I really could, for two key reasons. First, I have to admit that I'm missing a few Jimbo issues from early in the run, and fairness would require reading all the stories to compare and contrast their wackiness.

Second, doing that comparing and contrasting would no doubt drive a person totally insane.

Third, on some days I am overwhelmed by the lunacy of Jimbo setting his pear down right beside a pear-like alien artifact that could kill him and then reaching over distractedly for a bite of fruit, while on other days I'm partial to watching Jim stalk some mobster or hoodlum by dressing up in an outfit that only The Village People could love. Then there are the times I take a fancy to all those Jimbo stories featuring delusional alien beauties who can't keep their tentacles off this red-headed goofball. So the 10 wackiest would really depend on my mood.

Fourth, I meant three key reasons I won't do my list of Top Ten Goofy Jimbo Stories. But if anyone wants to take up the challenge, well, don't tell your doctor you got the idea from me. — MSA)

Thunderbunny #5 had a Rutland, Vt., Halloween parade story, which used actual backdrops for its adventure.



Win a Free Dinner with Jim Lee!

Mile High Comics has won the bidding on eBay to host an autograph party featuring Wildstorm/Homage founder Jim Lee! This auction was initiated by Jim as a way of his making a personal contribution to the Comic Book Legal Defense Fund, an organization that Mile High Comics has also been very active in supporting. As a consequence of winning the auction, Mile High Comics will be making a contribution of $6,700.00 to this tremendously worthy cause.

The exact date of the signing has yet to be determined, but it will probably be toward the end of March of next year, about the time when the first trade paperback collection of the wonderful new BATMAN: HUSH storyline by Jim Lee and Jeph Loeb is hopefully going to released. The signing will be held at our fantastic Thornton, Colorado Mega-Store, just five miles north of downtown Denver.

Five chances to win a free dinner with Jim Lee!

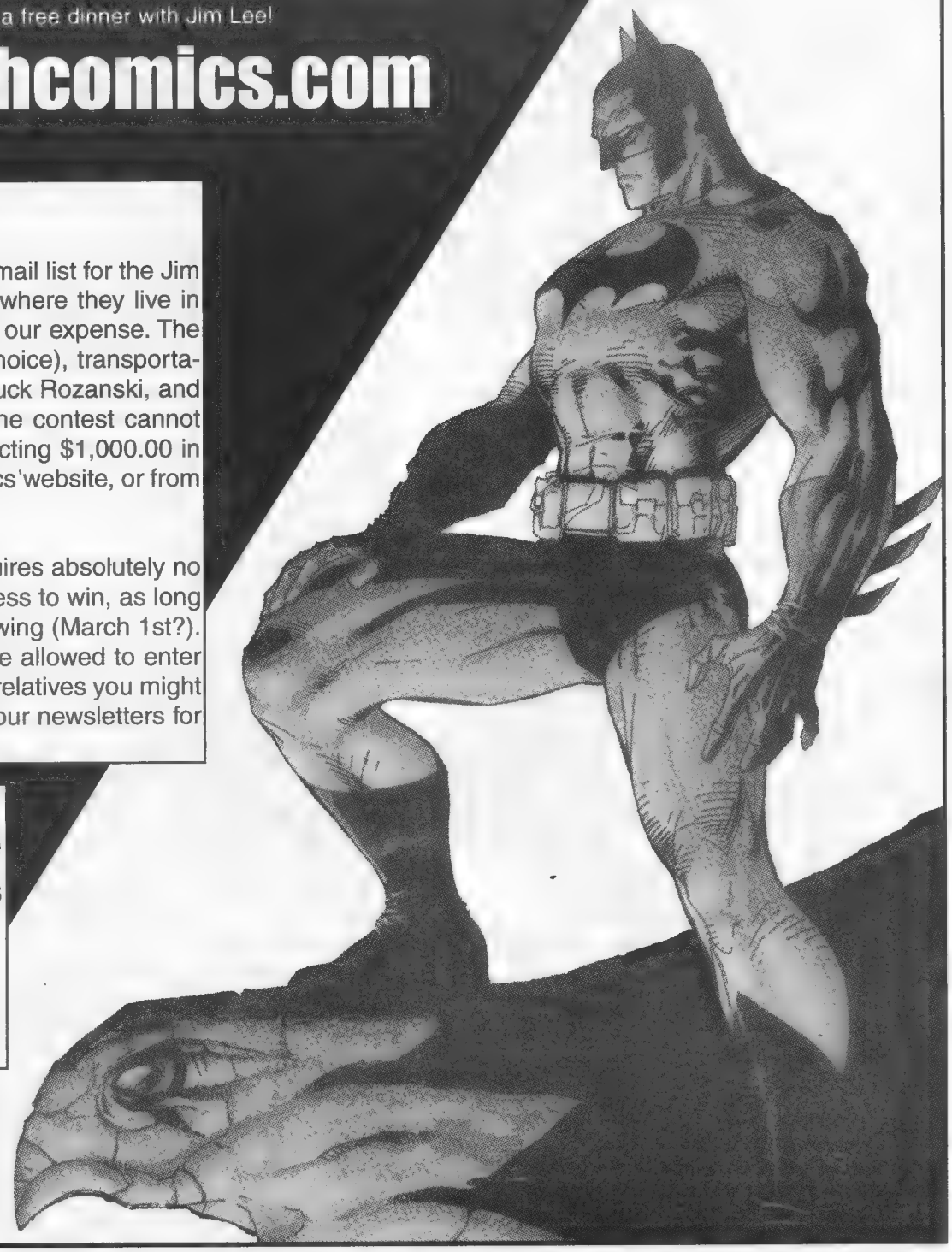
www.milehighcomics.com

Contest #1

We are going to do a random drawing from our special e-mail list for the Jim Lee Dinner Party. Whoever wins this drawing, no matter where they live in the world, will be flown (tourist/coach class) to Denver at our expense. The winner will get three nights in a nice Denver hotel (our choice), transportation to and from the signing, and dinner with Jim Lee, Chuck Rozanski, and the winners of the four other contests. If the winner of the contest cannot make the trip to Denver, they have the alternative of selecting $1,000.00 in back issue comics (your choice!) from the Mile High Comics website, or from any Mile High Comics retail location.

This particular contest commences immediately, and requires absolutely no purchase to win. You will need to register your email address to win, as long as your e-mail address is still valid when we hold the drawing (March 1st?). There is no limit to the number of e-mail addresses you're allowed to enter under one name, and no limit on the number of friends or relatives you might have enter for you, as long as they are willing to receive our newsletters for at least one year at that e-mail address.

Go to
www.milehighcomics.com/jimlee
for three more contests that you can win plus details about an upcoming e-bay auction for seat #5.
All proceeds of the auction go directly to the Comic Book Legal Defense Fund.



If unforeseen circumstances arise, we reserve the right to end any, or all, of these contests without any winner. Also, we are sorry but employees and employee family members of Mile High Comics, Inc are not eligible to win. Void where prohibited by law.

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We don't need a full listing of what you have, just a general idea, and how much you're seeking. Nine times out of ten we can work out a deal with this data!

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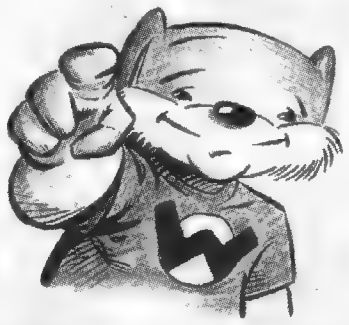

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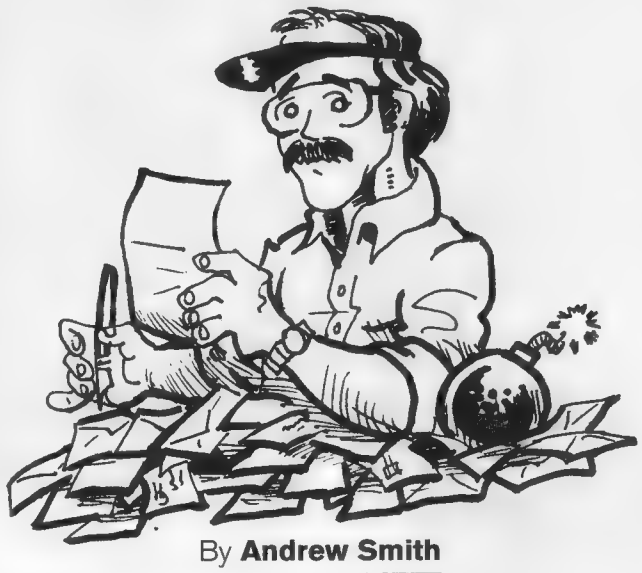
Remembering memorable covers

Childhood memories spark nostalgia

Dear Captain ...



By **Andrew Smith**

John Kirsner *of* ***Columbus, Ohio****, joins our reminiscences on memorable covers:*

Great series of articles on best covers! I thought that you might like another contribution. I've collected comics in three periods of my life: as a child, 1972-78; in college, from '85 to '89; and recently, from '98 on. I consider myself lucky because I still have most of my comics from when I was young. What I did for this contribution was to go back to my collection from when I was a child buying comics off spinner racks at two drugstores in Toledo, Ohio (both stores are long since gone), and pick out the covers that most affected me back then.

What a tough task! I finally managed to narrow things down to a list of six key covers in my box of comics. I tried not to think too much of the stories inside, just focusing on the cover art. Here they are, in chronological order:

• ***Detective Comics* #442** (Sep 74). Jim Aparo cover. Wow. The first issue of *'Tec* that I purchased (I was 7), and the cover was the difference! "Death Flies the Haunted Sky!" scared the heck out of me then! Also, at 60¢, that purchase nearly bankrupted me back then! Heck, it is still an all-time favorite cover!

• ***Action Comics* #440** (Oct 74). Nick Cardy cover. Superman betrays Krypton? That stormy cover, full of purples, blues, and yellows, with Superman framed by lightning and the ghosts of his parents, made the comic book a "must" purchase.

• ***Superman* #281** (Nov 74). Curt Swan cover. Lois dead? Wait, I'd only just started reading super-hero comics over the last couple of months, she can't be dead already! Now, my personal copy has special meaning, because I took my mom's advice and clipped the top right corner of the cover off to make sure the kids in the neighborhood would know it was my copy! Gee, do you think I can get it restored?

• ***Justice League of America* #124** (Nov 75). I believe this is an Ernie Chua cover. And *what* a cover: The Justice Society is dead, and Robin's ghost points an accusing finger to The JLA.

• ***DC Special* #22** (Jul 76). I'm still unsure who did the cover, but the fact is, this issue really got me into expanding my comics reading beyond super-heroes and into historical fiction types, such as Robin Hood, Tomahawk, and others. The Three (Four?) Musketeers cover really jumps out, even today.

• ***Superman* #307** (Jan 77). Neal Adams cover. I know I didn't realize this was an Adams cover back then; I certainly wasn't paying attention ... but how could Supergirl demolish Kandor? I had to read the issue to find out!

I had so much fun with this that I think I might try the same exercise on my "college comics collection." Thanks so much for running such fun articles that spur us all to spend time with friends from the past.

The Captain *replies:*

And thank *you* for the memories, John! Every one of your suggestions sparked a warm-and-fuzzy in The Captain's noggin from those halcyon days of yore. In particular, the *Justice League* cover you mention was from one of the annual JLA/JSA team-ups that so fired my young imagination. All those heroes! All that Spandex! All those primary colors! Black Canary *and* Wonder Woman! (Swoon!)

Often those team-ups seemed to inspire the artist, as well, as most of 'em were top-notch examples of cover art. My personal favorite JLA/JSA covers are, of course, the very first: *Justice League of America* #21 (Aug 63, featuring The League summoning The Society with a séance), and *Justice League of America* #22 (Sep 63, with the Emerald Gladiators of two worlds trying to free their caged compatriots from prisons floating in space). What kid could possibly resist those covers?

Meanwhile, ***Luigi*** *of* ***Union City, N.J.,*** *rings in with a classic Captain Comics boner:*

I just wanted to point out that in the current ***CBG*** #1518, you refer to the "Warren Ellis/Steven Dillon" *Punisher* 12-issue mini-series in the right-hand column, third full paragraph. It was actually Garth Ennis who wrote that, not Warren Ellis. Ellis-Ennis. Potayto-Potahto. It ha[illegible]ens.

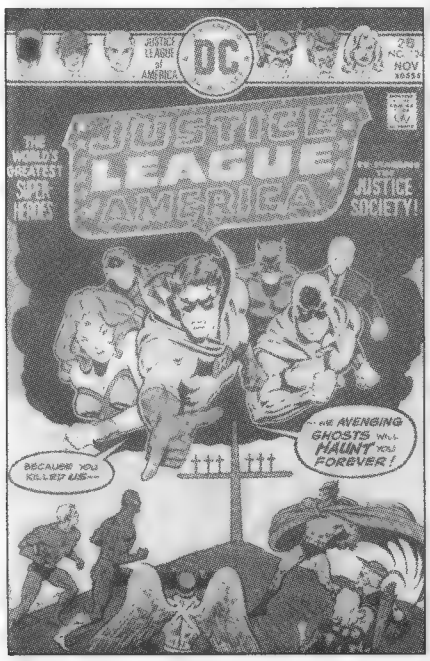
The Captain *replies:*

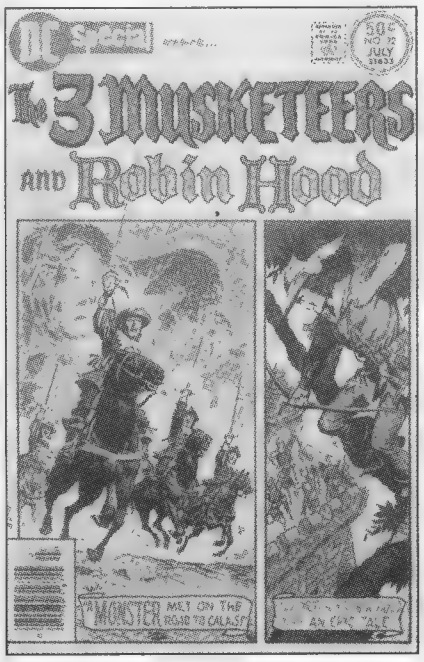
D'oh! Curse me for a novice! I sentence myself to writing "Garth Ennis" 100 times on the blackboard! Well, if I *had* a blackboard. I guess I'll just say it aloud a lot.

Finally, ***Craig D. Smith*** *of* ***Norwalk, Calif.,*** *responds to my response to his response in* ***CBG*** *#1511 (At this rate, we ought to just move in together.):*

Thanks for the response to my letter regarding the Jim Cameron incident. I also appreciate your respectful tone and willingness to have a conversation, unlike some of your fellow columnists, who often just zing their critics with a one-liner and move on.

While I can understand your point of view, also, I doubt many of the attendees were as put off by "shameless guy's" attempt to pass on his tape as you seemed to be. A lot of the attendees are there for the same purpose (see Heidi MacDonald's column this same week), albeit on a smaller scale. First of all, it didn't seem as if it took more than a few minutes for him to get to his point and hand off the tape. It wasn't as if he'd asked Cameron to put his film on the overhead monitors and watch it then and there. Also, what fascinating questions did we really miss? Some giggly teen-ager asking Ben Affleck if he wore boxers or briefs?





I find a lot of the questions asked at panels are so esoteric they are only of interest to the asker, even if there's no job they are trying to apply for. If you want to know what my pet peeve is at con panels it's that the moderator will hog so much of the interviewee's time there's hardly any time for anybody else to ask what they want to know.

I agree that in a perfect world it would be better to go to film school and take on an official apprenticeship and all that other by-the-numbers stuff. But in the real world of Hollywood, it doesn't always (or usually, for that matter) work that way. "It's not what you know, but whom you know" may be a cliché but it's a cliché for a reason. I heard James Cameron talking on *Howard Stern* on how he got started, and it wasn't traditional at all. He was actually a truck driver in the Southern California area who would go to the USC Film School on the weekends and pass himself off as a student to get access to their archives. From that he taught himself special-effects-making and soon he was on his way.

I may not have all the details right to the story Cameron told but I think it's pretty close. The bottom line is that a faint heart never won a fair lady — and I think that's true more often than not for a showbiz career, too.

***The Captain** replies:*

I don't have anything further to add to what I said before, Craig, but I went ahead and let you have your say just the same.

In regard to Ben Affleck's underwear preferences, we don't need to ask that, anyway. I have it on good authority that he wears red Spandex under his suits. Or am I thinking of Tobey Maguire? ✦

*Andrew Smith writes the **Captain Comics** syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*

Separated at birth!

I read *Hawkman* #10 last night, but it wasn't my first *Hawkman* #10. It wasn't even my second. It was my fourth! Let's take a look, with ***Spoiler Warnings*** in full effect:

The first *Hawkman* #10 (Oct-Nov 65) featured not one, but two high-flying adventures with The Winged Wonders, both by Gardner Fox and Murphy Anderson. Neither story was particularly remarkable, which is not a complaint — both featured Fox's concise, intricate plotting and Anderson's detailed art and are prime examples of why I remember the Silver Age so fondly.

The 13-page "Hawkman Clips the Claws of C.A.W.!" featured a new acronym of evil (as ubiquitous as miniskirts in the '60s), the Criminal Alliance of the World. (And Hawkman, along with a Hawkgirl disguised as a CIA agent, did, indeed, clip its claws.) The second, 11-page story, "The Magic Mirror Mystery!" is a story Perry Mason (and Robert Ingersoll) would love, as Hawkman took the stand in a criminal trial and duped the defendant into implicating himself, demonstrating the Legal Eagle's brainpower.

The second *Hawkman* #10 (May 87) continued the Feathered Fury's "Shadow War" and included a battle with a forgettable loser named Darkwing (who was actually defeated by the oft-ignored Hawkgirl). By Dan Mishkin and Richard Howell, "All Wars Must End!" continued into *Action Comics* #588 (where the Hawks teamed with the Action Ace by John Byrne), then back to *Hawkman* #11. This particular issue furthered the plot very little and committed the bait-and-switch sin of featuring Superman on the cover but not inside, except for the last panel (which was a full page). If I didn't love Howell's art so much, I'd want my money back!

The third *Hawkman* #10 (Jun 94, by William Messner-Loebs, Steven T. Seagle, and Steve Lieber) featured the post-revamp Native American Hawkman whose headache-inducing, corkscrew history can only be understood with heavy drug use. Since Captain Comics strongly advises against drug use (except during dental surgery), he suggests you to skip this period in Hawk-history, which featured unquestionably the ugliest Hawk-suit imaginable. This Katar Hol could give Wonder Man a run for his money in the Silly Super-Togs category.

Which brings us to the current *Hawkman* #10 (Feb 03), by Geoff Johns, James Robinson, and Rags Morales. And, if you're not reading this series, bird brothers, you should have your tailfeathers clipped.

To explain why, I have to make a confession sure to arouse the fury of Hawkfans everywhere. You see, in my callow youth, I loved the *Hawkman* book for its clever, down-to-earth stories and impeccable Anderson art (and I confess to a youthful crush on Hawkgirl), but I found The Winged Wonder's utility in *Justice League of America* implausible. I mean, the League had Superman, who could fly and do a *lot* of other things. Ditto Wonder Woman. And Martian Manhunter. And Green Lantern. Whereas Hawkman could fly and ... well, he could fly. And I perceived, rightly or wrongly, that *JLA* writer Gardner Fox had to jump through increasingly smaller hoops each issue to give Hawkman (and Aquaman) something to do. I always imagined a *real* Silver Age Justice League meeting would go like this:

Superman: Green Lantern, I need you to cap a volcano in Indonesia. Wonder Woman, the moon's falling out of orbit, and I need you to catch it. And J'onn and I will take care of that pesky alien invasion over Metropolis.

Hawkman: What about me, Superman?

Superman: Well, the Trophy Room could use little feather dusting ...

Green Lantern: (Snort!) And Aquaman can ask our fish if they like their food!

Aquaman: Hey! At least I've got a super-power! And my own TV show!

Hawkman: That's it! I'm going back to Thanagar, where people appreciate a good pair of wings!

Green Arrow: Speaking of a good pair of, eh, wings, could you leave Hawkgirl here?

(Brawl ensues.)

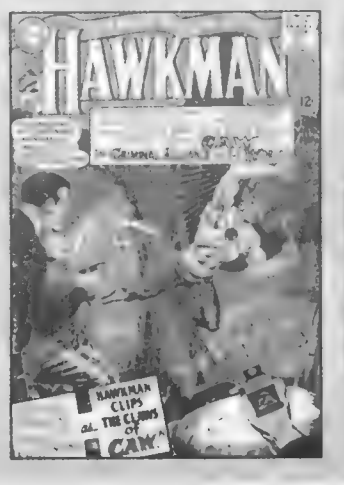
OK, I'm older now and have a greater appreciation for The Avian Avenger than I did as a wet-nosed pup. Nevertheless, it pales in comparison to the appreciation Johns and Robinson have for The Feathered Fury!

If there's ever an award for Most Impressive Retcon, it should go to those two boys, who not only tidied up Hawkman's ridiculously convoluted history, but have forged a new Pinioned Paladin as formidable as any character in comics. This Beaked Bobby (sorry, running short of nicknames) is physically powerful, tactically brilliant, worldly wise, and just darn impressive. As drawn by the talented Morales, he's a no-nonsense warrior who looks as if he could whip Superman in an arm-wrestling match — and would have the nerve to try.

So I can't recommend the new *Hawkman* enough. And #10 is as fine an example as any as to why. "Whiteout!" features the return of The Gentleman Ghost, a Hawk-battle with Yeti, an avalanche, a reference to the Hawks' time-honored resistance to temperature extremes, crackling dialogue, sexual tension between the star-crossed Hawkman and Hawkgirl, and the return of Hath-Set, a villain Johns and Robinson have established as ranking with Vandal Savage in timeless villainy. Hath-Set has murdered the Hawks in their every incarnation going back to their Egyptian beginnings as Prince Khufu and Chay-Ara — and looks very close to doing it again. Hey, with a track record like that, he may be the most successful villain in DC history!

Needless to say, I think the current *Hawkman* #10 is the best of the bunch. Coming from a Silver Age fan like me, that's quite a feather in the cap for Johns, Robinson, and Morales.

"Separated at Birth!" compares comic books of identical names and issue numbers, but different volume numbers, to examine how titles and characters change over time. And because it's fun.



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58 G+ ... $11.00
59 FN- ... $23.00
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72 VG ... $14.00
72 FR- ... $3.00
73 VF ... $50.00
73 FN- ... $19.00
73 G ... $7.00
74 G/VG ... $10.00
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78 FN ... $15.00
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98 G ... $11.00
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162 VF/NM ... $21.00
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164 NM- 9.2 ... $12.00
164 VF/NM ... $11.00
164 FN/VF ... $7.00
165 VF/NM ... $11.00
165 VF/NM ... $11.00
166 NM- 9.2 ... $12.00
167 VF/NM ... $11.00
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168 NM- 9.2 ... $12.00
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48 VG- ... $5.00
49 VG- ... $5.00
49 G/VG ... $4.50
50 VG+ ... $7.00
50 VG ... $5.00
50 VG- ... $5.00
51 VG-/VG ... $5.00
51 G/VG ... $4.50
52 VG+ ... $7.00
52 G/VG ... $4.50
53 FR ... $2.50
54 FN ... $10.00
54 G/VG ... $4.50
55 G/G ... $3.00
56 VG ... $6.00
57 VG+ ... $6.00
58 VG/FN ... $12.00
59 VG- ... $5.00
60 VF ... $20.00
61 VG- ... $5.00
61 G+ ... $4.00
62 FN ... $9.00
63 FN+ ... $10.00
64 FN/VF ... $8.00
66 VF ... $12.00
68 VF- ... $10.00
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79 VF- ... $10.00
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104 VF ... $9.00
105 VF+ ... $13.00
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81 G+ ... $4.00
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83 FN ... $9.00
83 VG- ... $5.00
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103 G-/G ... $2.00
104 G ... $2.00
105 FN- ... $5.00
106 VG+ ... $4.50
113 VF ... $11.00
114 VF ... $11.00
115 VF ... $11.00
117 VF+ ... $19.00
119 VF- ... $9.00
120 FN ... $6.00
121 VF/NM ... $13.00
122 VF/NM ... $13.00
123 VF+ ... $12.00
124 VF/NM ... $13.00
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37 FN- ... $8.00
38 VF/NM ... $27.00
39 VF/NM ... $27.00
40 VF/NM ... $27.00
44 FN ... $9.00
45 FN ... $9.00
53 FN ... $9.00
54 VF- ... $15.00
68 VF ... $17.00
71 VF+ ... $20.00
105 VG ... $4.00
120 G/VG ... $3.00
139 FN+ ... $7.00
149 G ... $2.00
187 FN- ... $5.00
191 VG- ... $3.00
192 VF- ... $8.00
196 VG- ... $3.00
200 VF- ... $9.00
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1 G+ ... $17.00

(Charlton 1970)
3 G/VG ... $6.00

(Whitman)
5 FN/VF ... $15.00

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100 VG ... $23.00
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112 G ... $4.00
117 G ... $6.00
129 FN ... $6.00
140 FN/VF ... $7.00
164 VF ... $7.00
165 VF ... $7.00
166 VF ... $7.00
167 VF+ ... $8.00
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169 FN/VF ... $5.00
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9 VG ... $8.00
10 G+ ... $7.00
11 VG/FN ... $14.00
12 VG ... $8.00
13 VG/FN ... $9.00
14 VG- ... $7.00
15 FN- ... $10.00
16 VG/FN ... $8.00
18 FN+ ... $7.00
19 FN/VF ... $14.00
20 FN/VF ... $14.00
21 FN ... $9.00
22 FN- ... $8.00
23 VF/NM ... $36.00
24 FN/VF ... $14.00
25 VG+ ... $4.00
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Annual 1 VF/NM ... $15.00

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DAREDEVIL
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12 G/VG ... $10.00
12 G/VG ... $10.00
14 G/VG ... $10.00
18 VG/FN ... $14.00
24 VG ... $8.00
25 VG- ... $7.00
28 VG/FN ... $10.00
28 VG+ ... $9.00
29 FN/VF ... $17.00
32 FN ... $10.00
33 VG+ ... $7.00
35 VG ... $6.00
36 VG- ... $5.00
37 VG ... $6.00
38 VG/FN ... $7.00
39 FN- ... $8.00
40 FN+ ... $11.00
41 VF+ ... $20.00
42 G+ ... $4.00
44 FN- ... $8.00
45 VF- ... $14.00
46 FN+ ... $10.00
47 VF ... $17.00
48 VG- ... $5.00
49 VG+ ... $7.00
52 VF ... $20.00
53 VF ... $20.00
54 FN/VF ... $8.00
55 FN/VF ... $8.00
57 VF+ ... $18.00
59 VF ... $13.00
60 VF+ ... $15.00
438 (100 pg) VF- ... $30.00
443 (100 pg) VF+ ... $42.00
500 NM 9.4 ... $16.00
500 NM- 9.2 ... $14.00
500 NM- 9.2 ... $14.00

DRACULA LIVES! (magazine, 1975)
10 VF+ ... $24.00

80 PAGE GIANT
1 G-/G ... $31.00
6 G ... $14.00

EVERYTHING'S MICHIE
1 G/VG ... $11.00
16 VF ... $12.00
37 VF+ ... $7.00

FAMOUS MONSTERS of FILMLAND
42 VG+ ... $20.00
52 VG ... $14.00
64 VG ... $14.00
92 G/VG ... $12.00
98 VG ... $12.00
99 VG/FN ... $17.00
111 VG ... $12.00
112 G/VG ... $10.00
113 VG ... $12.00
118 VG ... $13.00
119 VG/FN ... $13.00
120 VG+ ... $17.00
121 VF+ ... $20.00
122 VF ... $18.00
123 FN/VF ... $15.00
124 VF ... $18.00
128 VF/NM ... $20.00
138 VF- ... $14.00
139 VF- ... $14.00
147 FN ... $10.00
148 VF+ ... $13.00
152 VF+ ... $13.00
1968 Fearbook G ... $9.00

FANTASTIC FOUR
25 G ... $37.00
31 G+ ... $12.00
33 VG ... $20.00
37 VG ... $20.00
38 VG- ... $17.00
40 G/VG ... $14.00
41 FN+ ... $27.00
43 FN- ... $21.00
44 VG/FN ... $18.00
44 VG+ ... $17.00
45 VG- ... $16.00
46 VG ... $18.00
47 G+ ... $10.00
47 G ... $8.00
48 G/G+ ... $78.00
50 G+ ... $35.00
51 G/G+ ... $6.00
52 VG ... $28.00
72 VF ... $40.00
105 FN- ... $8.00
112 G+ ... $10.00
123 VF- ... $13.00
131 VF ... $11.00
136 VF ... $11.00
138 FN+ ... $6.00
139 VF- ... $11.00
140 FN+ ... $6.00
144 VF/NM ... $13.00
147 VF/NM ... $13.00
Annual 2 G/VG ... $48.00
Annual 3 VG- ... $25.00
Annual 4 FN+ ... $34.00
Annual 5 FN ... $30.00
Annual 6 FN- ... $16.00
Annual 8 VF ... $13.00
Annual 10 VF ... $13.00
Annual 10 FN- ... $5.00
Annual 11 VF- ... $5.00

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2 VG- ... $10.00

FEAR
10 FN ... $9.00
17 VF+ ... $8.00
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21 FN/VF ... $5.00
23 VF/NM ... $9.00
27 VF+ ... $7.00
29 VF ... $6.00
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33 FR/G ... $19.00
41 G-/G ... $21.00

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3 VF+ ... $6.00
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165 VG+ ... $17.00
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183 VG/FN ... $9.00
188 VG+ ... $8.00
190 VF- ... $21.00
193 FN ... $12.00
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224 VF- ... $9.00
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10 FN/VF ... $8.00
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154 G ... $10.00
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327 VG/FN ... $16.00
345 VG ... $10.00
347 FN+ ... $22.00
355 G+ ... $8.00
366 FN+ ... $22.00
376 VG+ ... $15.00
382 VG- ... $16.00
393 FN/VF ... $30.00
401 VG ... $10.00
407 FN ... $18.00
414 G ... $16.00
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420 G/VG ... $9.00
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(Non-ad back cover)
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(Non-ad back cover)
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11 VF/NM ... $11.00
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13 VF/NM ... $11.00
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4 VF- ... $27.00
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174 G/G+ ... $7.00
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188 VG ... $8.00
193 NM- 9.2 ... $28.00
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211 VG+ ... $4.00
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17 VF+ ... $38.00

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102 VG+ ... $47.00
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103 G+ ... $11.00
104 G/G+ ... $10.00
109 VF- ... $29.00
110 VG ... $10.00
111 FN- ... $11.00
112 G ... $4.00
114 VG ... $8.00
119 VF- ... $17.00
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1 G/G+ ... $44.00
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4 VG+ ... $13.00
5 VG- ... $10.00
6 G/G+ ... $5.00
7 G/G+ ... $5.00
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39 FN+ ... $6.00
48 VF- ... $10.00
54 FN+ ... $10.00
55 VG ... $18.00
61 VF- ... $8.00
62 VF ... $9.00
65 VF+ ... $10.00
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109 FN/VF ... $13.00
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7 FN/VF ... $8.00
9 FN+ ... $6.00
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12 FN+ ... $9.00
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14 FN+ ... $6.00
15 VF+ ... $15.00
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19 VF+ ... $10.00
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33 G+ ... $11.00
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7 VF+ ... $11.00
9 VF ... $8.00
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1 VF ... $8.00

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7 FN+ ... $6.00
8 VG ... $4.00
9 VF- ... $9.00
11 VF+ ... $10.00
Annual 1 (1975) NM- 9.2 ... $20.00

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4 FN- ... $8.00
5 VF ... $17.00
6 VF+ ... $12.00
7 VF+ ... $10.00
8 VF+ ... $8.00

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5 VF+ ... $15.00

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20 - 30 (Set) avg. FN++ ... $85.00
(Guide = $200.00)

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5 NM- 9 2 ... $8.00
9 VF ... $5.00

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1 FN ... $10.00
1 FN+ ... $8.00
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3 VF ... $5.00
4 VF ... $5.00
6 VF ... $5.00

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1

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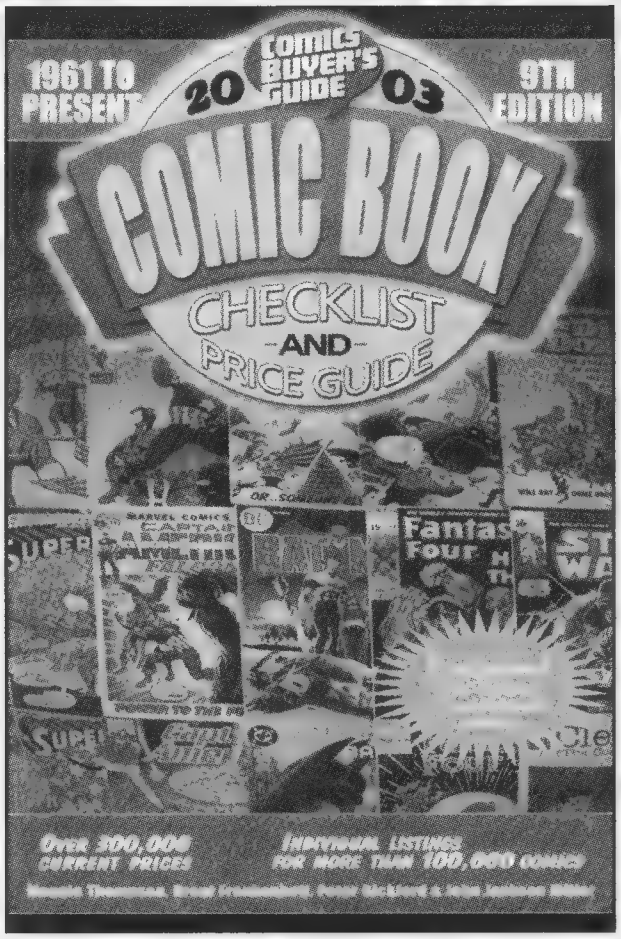

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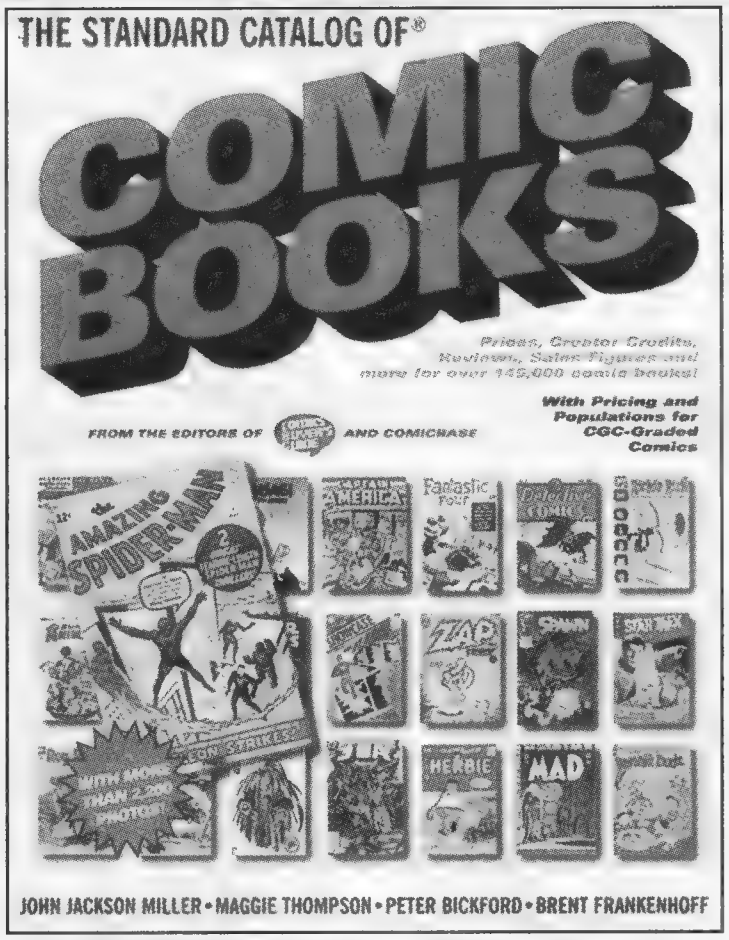
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Ar World of Jughead		7 cgc vf- 7.5	$150	31 vf- 7.5	$28	93 fn+ 6.5	$42	154 vfn+ 8.5	$12
9 gd+ 2.5	$50	7 vgd+ 4.5	$34	34 fn+ 6.5	$15	95 vfn+ 8.5	$55	156 cgc nm 9.4	
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21 fn- 5.5	$75	8 vg 4.0	$50	53 vfn- 7.5	$59	99 fn/vfn 7.0	$16	159 vfn+ 8.5	$10
41 g/vg 3.0	$29	9 vg/fn 5.0	$60	55 fn+ 6.5	$22	100 vf+ 8.5	$195	159 vfn+ 8.5	$10
43 vg- 3.5	$38	9 vg- 3.5	$39	55 vf- 7.5	$25	109 vfn 8.0	$30	160 vfn 8.0	$10
51 g- 1.8	$20	9 vgd- 3.5	$39	56 fn- 5.5	$24	109 vf 8.0	$22	160 vfn 8.0	$10
63 g- 1.8	$18	10 vg/fn 5.0	$45	58 vf- 7.5	$60	110 vg/fn	$20	163 vfn 8.0	$10
Astonishing Tales		10 fn/vfn 7.0	$125	59 vf/nm 9.0	$25	114 vf+ 8.5	$25	163 cgc nm 9.4	
1 vf 8.0	$38	10 vg 4.0	$39	62 vfn 7.0	$39	120 vf+ 8.5	$10		$40
Atom		10 vf 8.0	$160	63 vfn+ 8.5	$42	120 fn/vfn	$15	182 nm- 9.2	$9
3 vg+ 4.5	$45	10 vg 4.0	$40	64 vfn 8.0	$39	120 vf+ 8.5	$25	184 cgc nm 9.4	
7 vg 4.0	$65	11 vf- 7.5	$159	64 vfn 8.0	$22	121 nm- 9.2	$25		$40
34 vfn- 7.5	$30	12 vg+ 4.5	$39	66 vfn+ 8.5	$59	122 vfn 8.0	$22	185 cgc nm 9.4	
Avengers		12 fn/vf 7.0	$69	67 vfn- 7.5	$45	122 vf+ 8.5	$18		$40
1 vg+ 4.5	$700	12 vfn- 7.5	$75	73 vfn+ 8.5	$39	123 nm- 9.2	$25	190 vfn+ 8.5	$9
1 vg 4.0	$450	13 fn- 5.5	$39	74 vfn 8.0	$22	123 vf+ 8.5	$18	200 vfn+ 8.5	$19
1 cgc vf 9.0	$3600	13 fn/vf 7.0	$139	74 vfn 8.0	$29	124 vfn+ 8.5	$15	**Avengers (Giant-Size)**	
2 vg/fn 5.0	$195	13 vfn- 7.5	$125	77 fn+ 6.5	$16	125 vf 8.0	$27	1 vf 8.0	$25
2 fn/vfn 7.0	$495	14 fn+ 6.5	$59	78 fn+ 6.5	$14	125 vfn 8.0	$40	**Avengers Annual**	
2 vf 8.0	$950	14 vg/fn 5.0	$39	80 vfn 8.0	$39	126 vfn 8.0	$25	1 vg 4.0	$25
3 vfn 8.0	$600	15 vf+ 8.5	$200	80 vfn+ 8.5	$25	126 vf+ 8.5	$18	10 vf 8.0	$20
3 fn 6.0	$195	16 vfn- 7.5	$150	80 vf+ 8.5	$25	126 vf+ 8.5	$18	10 vf+ 8.0	$20
4 vg/fn 5.0	$475	16 vf- 7.5	$150	81 vfn 8.0	$29	128 vfn+ 8.5	$19	10 vfn+ 8.5	$30
4 vfn 8.0	$1800	17 vfn 8.0	$140	83 vfn 8.0	$28	130 vf 8.0	$18	**Baby Huey**	
4 g- 1.8	$99	17 fn/vfn 7.0	$89	85 vfn 8.0	$35	130 vf- 7.5	$12	1 cgc vg 4.0	$95
4 nm- 9.2	$2500	18 fn 6.0	$175	87 fn+ 6.5	$22	138 vf/nm 9.0	$12	**Baffling Mysteries**	
4 vg 4.0	$250	18 fn/vfn 7.0	$49	88 vf 8.0	$39	140 vfn+ 8.5	$12	19 vg 4.0	$50
5 vg+ 4.5	$50	19 fn/vfn 7.0	$79	88 vf- 7.5	$22	144 vfn- 7.5	$18	20 gd 2.0	$26
		25 vg/fn 5.0	$28	89 vf 8.0	$32	145 vf 8.0	$10	21 gd 2.0	$24
		26 vf- 7.5	$38	91 vfn 8.0	$30	149 cgc nm 9.2	$39		

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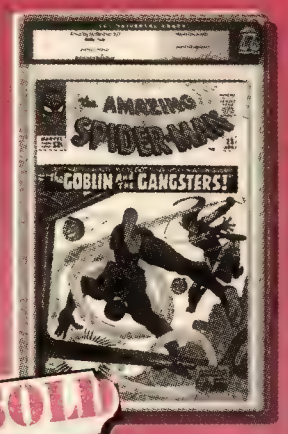

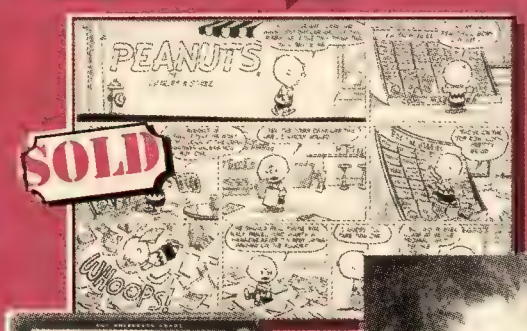

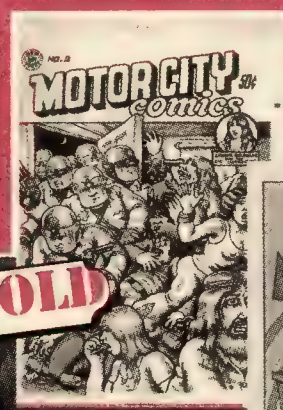

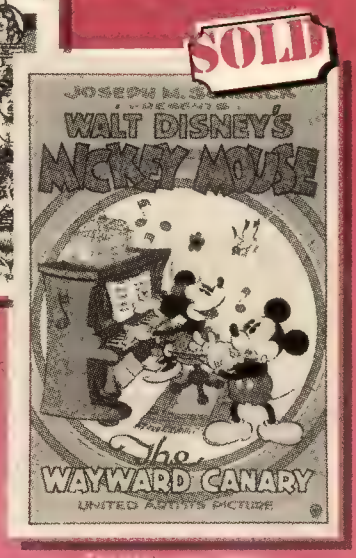

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CrossGen returns comics to the classroom

A comics-reading curriculum is in the works!

Tales from the Database, Page 44.

The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Dec. 8-14, 2002
All met their reserve price.
Populations reported are as of Aug. 23

***Thor* Vol. 1 #156**
in CGC 10.0 (MT)
Only copy in grade; there are none better
$5,000.04

***Batman* #47**
in CGC 8.5 (VF+)
Only copy in grade; there are none better
$3,550

***Silver Surfer* #1**
in CGC 9.6 (NM+)
1 of 11 copies in grade; there are none better
$3,000

***Daredevil* #4**
in CGC 9.4 (NM)
1 of 10 copies in grade; there is 1 better in 9.6
$2,601

***Captain America Comics* #13**
in CGC 7.5 (VF-)
1 of 2 copies in grade; there are none better
$2,330

***Incredible Hulk* #181**
in CGC 9.4 (NM)
1 of 89 copies in grade; there are 48 better, including 1 in 9.9
$2,199

***Batman* #6**
in CGC 8.0 (VF)
1 of 5 copies in grade; there are 5 better, including 1 in 9.6
$1,742

Auctions transform high-end collecting

Pedigreed collections draw mainstream interest

By **Brent Frankenhoff**

While comics auctions are nothing new, 2002 saw several comics auction houses increasing their visibility with higher-end sales.

Heritage Comic Auctions, which held its first Signature Auction in November 2001, raised the bar in July with the addition of Stan Lee file copies to its Chicago-based sale. In its October Signature Auction, the firm gained national media attention, when it sold comics from the collection of actor Nicolas Cage. The sale was held in cooperation with Jay Parrino's The Mint and ended with sales (including buyers' premiums) of $1.6 million. Additional items from both men's collections were offered in Heritage's December Signature Auction.

Heritage wasn't the only firm to have pedigreed items for sale this year. Prior to the opening of the *Spider-Man* movie, All Star Auctions sold a run of *Amazing Spider-Man* #2-100 from ***CBG*** Editor Maggie Thompson's collection. Later in the year, the company auctioned Thompson's copies of *Amazing Fantasy* #15 and *Amazing Spider-Man* #1.

The three new pedigrees were certified by Comics Guaranty Corporation with grades across the board. The cachet of a well-known name attached to the respective issue helped drive up prices, often to several times the current market value, even for CGC-graded copies. At least one person in the Nicolas Cage auction said that the bidder just wanted to own something of the actor's and didn't really care what comic book it was. Similar sentiments were expressed for the Lee file copies. Sales of comics from such pedigreed collections as The Mile High and Bethlehem collections were also held in 2002 but failed to capture national media attention. ✦

Once-staid price guides wage arms race

Technology and market drive innovations

By **John Jackson Miller**

Comic-book price guides hadn't changed too much over the years. Oh, certainly the *prices* changed — and new comics were being added all the time, so no two of the 31 *Overstreet Comic Book Price Guide* editions or the eight ***CBG** Checklist & Price Guide* editions looked just like their earlier versions.

But fundamental changes in those, the two major price guide lines, didn't really come until 2002. Technology — both in how comics were sold (eBay) and tabulated — plus the introduction of Comics Guaranty Corp. grading both may have driven the change.

In April, the release of the 32nd Edition of the *Overstreet Comic Book Price Guide* from Gemstone Publishing saw the addition of one grade on every page — Very Fine — with a switch to whole dollars in values.

It also devoted some of its pages to "Victorian Age" items — mostly, picture books from the 19th century — further extending its reference reach into the past.

The landscape changed further in July with the release of ***The Standard Catalog of Comic Books*** from Krause Publications, at 1,248 pages the largest reference work ever published about comics. In addition to pricing, the volume from the producers of ***CBG*** included creator credits, story titles, CGC populations, more than 2,200 essays about individual titles, and — in a first — actual circulation figures for comics as reported by publishers and distributors. It was hardly the portable guide collectors had been offered in the past; the softcover weighed in at five pounds, and the hardcover, for those who could come by one, was heavier still.

Later in the year, the ***CBG Checklist & Price Guide***, which remained at its smaller size, introduced a section tabulating actual sales for CGC-graded comics appearing frequently on eBay.

With the environment changing, Gemstone Publishing announced in October that the 33rd edition of the *Overstreet Comic Book Price Guide*, shipping in 2003, would drop its longtime look in favor of a larger, 6.5x9.25-inch format permitting the inclusion of yet two more grades, Very Good and Very Fine/Near Mint — at an increased price of $25. Countering a *Standard Catalog* ad parodying also-ran guides of the past, Gemstone campaigned its new edition would be "Not Just Another Funnybook Price Guide" in an ad spread in the December Diamond *Previews* for product shipping in February.

With a second edition of ***The Standard Catalog of Comic Books*** (with more hardcovers this time) promising yet more enhancements slated for 2003, more good-natured sparring can probably be expected from the two publishers. Each has its own "home turf" advantages: Krause reaches readers through ***CBG*** and ***Comics & Games Retailer***, the most-read retail magazine; while Gemstone, a sister company to Steve Geppi's Diamond Comic Distributors, pushes its products repeatedly in the "Comics" section of *Previews*, far ahead of the "Books" section where other price guides appear.

While it may not exactly be a "race" — both lines have coexisted in comics for nearly a decade — there may be winners: the collecting public. There's no doubt that the reinvigorated competition has changed the product offerings. For 2003, the collecting world looks to reference works which are trading portability for inclusivity, gaining girth along with ever more data. ✦

INSIDE THIS SECTION

● **Tales from the Database** by Chuck Rozanski.....44 | ● **Resale Report** 46

CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The Standard Catalog of Comic Books*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** **"Mint"** ...sold for a median price of **NM+2463%** (or **25.63** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **27** (**77%** of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** **"Near Mint/ Mint"** ...sold for a median price of **NM+1150%** (or **12.5** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **689** (**51%** of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** **"Near Mint+"** ...sold for a median price of **NM+566%** (or **6.66** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **1,899** (**52%** of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** **"Near Mint"** ...sold for a median price of **NM+370%** (or **4.7** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **2,233** (**56%** of all) 9.4 copies sold on eBay*

CBG's definition: *Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded **9.2** **"Near Mint-"** ...sold for a median price of **NM+135%** (or **2.35** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **1,366** (**55%** of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** **"Very Fine/ Near Mint"** ...sold for a median price of **NM+56%** (or **1.56** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **1,083** (**54%** of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** **"Very Fine+"** ...sold for a median of **NM +11%** (or **1.11** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **782** (**57%** of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** **"Very Fine"** ...sold for a median price of **NM -18%** (or **0.82** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **692** (**55%** of all) 8.0 copies sold on eBay*

CBG's definition: *Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

CGC comics graded **7.5** **"Very Fine-"** ...sold for a median price of **NM -41%** (or **0.59** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **534** (**55%** of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** **"Fine/ Very Fine"** ...sold for a median price of **NM -53%** (or **0.47** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **433** (**51%** of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** **"Fine"** ...sold for a median price of **NM -67%** (or **0.33** times the NM guide price) **in the quarter beginning Sept. 1**
*Sample: **248** (**57%** of all) 6.0 copies sold on eBay*

CBG's definition: *Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

EYE ON eBay

Dec. 8-14, 2002
CGC auctions

by **Darryl Buchanan**

The highest bid of the week was for a copy of *Amazing Fantasy* #15 (Aug 62) in 7.0 (FN/VF) condition; it was the first appearance of Spider-Man. The issue, which had cream to off-white pages and had a "light pencil erasure on cover" note, received a top bid of $6,299.99 but failed to meet reserve.

GOLDEN AGE: A copy of *All-Flash* #1 (Sum 1941) was offered this week. The issue, with off-white to white pages, was in 7.5 (VF-) condition. This issue is notable for the first solo appearance of the Golden Age Flash; the character was introduced in *Flash Comics* #1 (Jan 40) a year earlier, but that series was an anthology title with several characters in each issue. The Flash was considered a strong enough character to carry his own title, which led to the release of *All-Flash* #1. Only four auctions of *All-Flash* #1 in higher condition have been offered in the last seven months, three in 8.0 (probably relistings) and one in 9.4. (The 9.4 copy went for $49,000.)

A little further down the list of notable sales was a copy of *Sun Girl* #1 (Aug 48) in 8.0 (VF) condition. The copy, which had apparently been re-listed a couple of times, brought a high bid of $1,200. Only one other copy of *Sun Girl* #1, in 5.5 (FN-), has been offered in the last seven months. That much lower-grade issue had brought $400.

SILVER AGE: A nice, high-grade, 35-issue run of *Our Army at War* was offered this week. The run started with #159 from 1965 and, with a few gaps, ended with #245 from 1972. Most of the issues were in excellent condition. The issues from the '60s ranged from 8.0 (VF) to 9.2 (NM-) condition. The '70s issues ranged from 9.0 (VF/NM) to 9.8 (NM/MT) condition. Highest bid in this run was $355 for #242 from 1972. The issue, in 9.4 (NM) condition, was a DC 100-page Super Spectacular issue. Other issues of note were #216 from 1970 in 9.4 (NM) for $199 and #243 from 1972 in 9.8 (NM/MT) for $170.49.

IN DEPTH: Things slowed down a bit this week after last week's big Heritage Comics Auction. Total bidding on CGC auctions this week was a more normal $254,937, compared to last week's $862,732 and $257,398 two weeks ago. There were 1,838 auctions recorded receiving bids this week versus 1,998 last week and 1,875 two weeks ago.

Darryl Buchanan can be reached at *dbuchanan@thecomicsheet.com*.

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Comics return to the classroom

By **Chuck Rozanski**

For those of us who worry about such things, it has been a real breakthrough over the past few years that comics have garnered increasing accolades from the education community as being a very effective tool for encouraging young people with limited reading skills to start reading on a regular basis. This increasing institutional acceptance of comics as appropriate reading material has led to a dramatic increase in the sale of graphic novels to both public libraries and school libraries. This is a critical breakthrough, since from the very beginning, the comics industry has always relied almost exclusively upon newsstand sales of comics to get young people hooked on the medium. Universally, the comics marketing professionals with whom I am familiar see a direct correlation between the steady decline of newsstand distribution over the past 40 years, and the dearth of young people currently collecting and reading comics. This lack of new readers has, in turn, led directly to the vicious spiral of price increases, and subsequent print run declines, that has transformed the comics business from a once vibrant mass-market phenomenon, into what can now only be realistically characterized as a cult industry. The fact that comics trade paperback collections and graphic novels are now increasingly available for young people to read for free in libraries cannot help but attract some new readers to what is otherwise a dying business.

I promised at the end of last week's column that I would let you in on a revolutionary new concept that CrossGen has brought to the world of comics which may be the answer to the decades-old question of "How do we get kids to start reading comics when there is no longer any effective newsstand distribution?" In response to this question, CrossGen is employing a technique that I first saw utilized by Apple Computers, back in the mid-1980s. They are introducing comics directly into schools, and much like computers, they are making them an integral component of the teaching process. I just wish I could put a copy of the new CrossGen Comics Teacher's Guides into your hands so you could see just how revolutionary they are. These spiral-bound books give teachers a tool set of six easy sections designed to foster critical thinking skills. Each book was created around a specific CrossGen Comics trade paperback, and allows the teacher to assign reading to their students from the book, and then to test their progress in comprehension of what they have read. I have a copy of the *Meridian Teacher's Edition* for Intermediate and Middle schools on my desk right now (they also have a High School edition), and I have to tell you that I believe it to be simply brilliant in its execution. I'm not alone in that thought, as I took my copy with me to Mid-Ohio-Con, and showed it to Mark Evanier and Tony Isabella, two of the comics professionals whom I most respect. They were both completely blown away. It was Evanier who said (I'm paraphrasing here ...) that he thought that this new CrossGen program was the best idea he'd seen for marketing comics in at least the last 20 years.

What makes this idea so revolutionary is that CrossGen CEO Mark Alessi has had the wisdom to not make this teaching program a profit center. Mark is visionary enough that he recognizes the critical need to bring new readers into the business if we are going to survive, so he has put this program together on a cost-plus basis. Specifically, a school district can purchase the entire CrossGen

PREDICTING & JOURNAL ACTIVITIES

1. It is suggested that each chapter be summarized and discussed before moving on to the next chapter. (ie., so far this is what has happened). Another way of doing this would be to use a KWL chart. (*See the chart on page TQ 1.2)* ***LAA124, LAA221, LAB222, LAC325, LAA134, LAA231, LAB231, LAC333***

2. Look at the cover and the first four or five pages of the story. What do you think this story will be about? ***LAA121, LAA131***

3. Given the knowledge learned from (pages 1.1-1.5), have the students write 5-6 sentences predicting what they think is going to happen in the story. Remind them to use details to support their predictions. ***LAA121, LAA221, LAA131, LAA231***

4. What character do you identify with the most? Write 4-5 sentences comparing yourself to the character you have chosen. ***LAE223, LAE232***

5. After reading the entire chapter have the students read the predictions they made based on (pages 1.1-1.5). Ask the following questions: were your predictions correct? If yes, write the details from Chapter 1 that support your predictions. If no, write the details from the story that prove your predictions incorrect. ***LAA122, LAA221, LAA132, LAA231***

6. Look at the picture of Meridian on (page 1.4). Using details such as: color, shape, etc., describe what the city of Meridian looks like. ***LAA121, LAE123, LAA131, LAE132***

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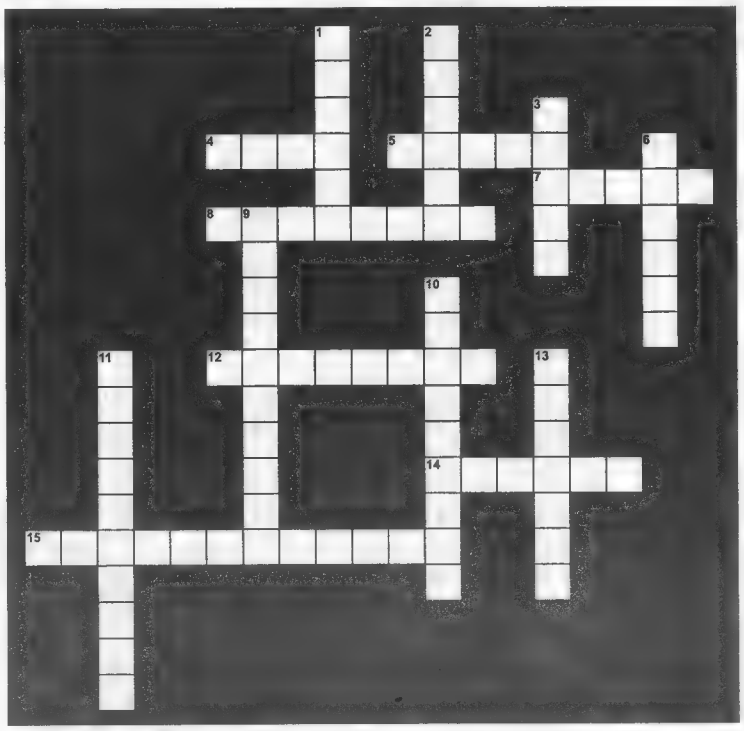
CHAPTER 1 PUZZLE



ACROSS
4. to demolish
5. a sign or an image that may have special powers
7. boredom
8. people without a lot of material belongings
12. to restart
14. something handed down from family members
15. showing great emotion, excessive eagerness *(clue: includes a hyphen)*

DOWN
1. homes in disrepair
2. old fashion way
3. gloomy
6. so slight as to be difficult to notice
9. full of enthusiasm
10. a violent upheaval that brings about great destruction
11. the quality or condition of being complicated
13. the act or practice of having destroyed

reading program for only $490, complete with graphic novels, activity guides for each student, and the Teacher's Editions. Or, for even easier teaching, CrossGen offers a package for $1,500 that will include a wireless PC containing the program on CD-ROM that connects to a mini projector with built-in flashcards, that allows complete pages from the books, or the lesson plan, to be projected on a standard school projection screen. CrossGen is also helping students by creating three separate free access websites (one for each title in the series) which will allow students to review their lessons, and their homework, online! I haven't been in school for a while, but I sure haven't heard of any other textbook publisher who backs up their program with a free tailored website, much less three.

Given the usual exorbitant cost of these types of specialized reading instruction programs ($10,000+), CrossGen's packages are an incredible bargain. If they can just get the word out to the nation's school districts that this program exists, I see this revolutionary comics teaching package as an easy sell. Giving the program even greater credibility with traditional educators is that it was put together by Beth Widera, CrossGen's Convention Manager (she runs MegaCon). As a former teacher (nine years of teaching fourth and fifth grades), with a Master's Degree in Education, she brought to the table practical experience on the problems teachers face in getting young people to read. She had assistance from Pam Davies and Janet Bechtle in the production and design area (the Teacher's Guides look great!), and large amounts of constructive input from five other teachers, who between them have a combined 100 years experience helping slow readers. They were especially helpful in providing contributions on how to potentially tailor this reading plan to help those with developmental disabilities and/or attention deficit disorders.

Where this program is today is in the beta-testing stage. The Hillsborough County (Fla.) school district has been working with CrossGen from the beginning in making sure that this program is acceptable to both students and teachers. Beginning in January, it will officially become a part of the Hillsborough curriculum. After a semester of beta-testing in Hillsborough, the plan is to revise the books one last time, and then roll out nationally. With luck, this program will be available for teachers nationwide, beginning in the fall of 2003. I arranged with Beth for four sample pages from the Teacher's Edition to run with this column. This is the first time that any portion of this program has ever been made public! If you would like to see even more, Beth and Mark Alessi generously agreed on one day's notice (!) to put together a link on the CrossGen website (*www.crossgen.com/education/chapter1.pdf*) which contains 20 different sample pages of this new program, some in full color. After you take a look at these pages, I'm sure you will see why I am so excited! If adopted by school districts nationwide, this new CrossGen program could conceivably introduce hundreds of thousands of new readers to comics *each semester*! I'm sure they'll like the new CrossGen comics, but I wouldn't be surprised if a significant number of these readers branched out into comics from other publishers. This could be just wonderful for the comics industry as a whole!

After you check out the sample pages on the website, if you have some input for CrossGen about this program, you can contact Beth at *beth.widera@megaconvention.com*. I know the folks at CrossGen would love to hear from as many as you as possible about this new program. Bear in mind, this is a big risk for them, so they'd like to hear as much feedback as possible. Especially from those of you in fandom who happen to also be educators. Let's all work together to help CrossGen make this a winning program. Believe me, if they win, all of us who love comics will also win ✦

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

COMPREHENSION QUESTIONS

Have students read (pages 1.6-1.32)
This can be done silently, in small groups, whole class read aloud, or by following along with the audio tape.

Teacher's Questions (TQ)

1a. How does the author show the difference between a person talking and a person narrating? ***LAA222, LAA232***
The white word balloons are used when a person is talking out loud and the caption boxes are used when a person is narrating after the fact.

1b. What is the function of the text boxes on (pages 1.6-1.32) and how do they differ from the white word balloons. ***LAE123, LAE133***
They differentiate between the narration of a person and the actual dialogue between two or more people.

2a. Give an example of Turos' love for his daughter. ***LAA122, LAA132***
He tells her how beautiful she is.
He sings her praise to his brother.

2b. What conclusions can be drawn about the relationship between Turos and his daughter, Sephie? ***LAE122, LAE123, LAE131, LAE132***
There is obvious love between them because of the following reasons:
Sephie does not want to disappoint her father by being late for the reception.
Turos expresses his pride to his brother about how beautiful his daughter is.
Sephie actually tells her father she loves him.
Sephie is emotionally distraught when her father collapses.

3a. What kind of person do you think Ilahn is and give one reason to explain your answer? ***LAA122, LAE225, LAA131, LAE233***
Answers will vary and may include the following:
He is not a very nice person because of the way he treats people.
He doesn't seem to care when his brother dies.
He kills someone.

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SKILL ACTIVITIES • CHARACTER TRAITS

For the two characters below, read each character trait. Put a check under the character who has shown the trait. If both characters have the same trait, put a check under both Ilahn and Turos. Also, put a check under the "Same" or "Different."

Character Trait	Turos	Ilahn	Same	Different
Kind				
Mean				
Brother				
Lives on Meridian				
Lives on Cadador				
Sailed ships				
Built ships				
Controlling				
Related to Sephie				
Has a sigil				
Finds the good in others				
Evil				
Loving				
Killer				
Died				

RESALE REPORT

Dec. 15-21, 2002

Compiled by **Brent Frankenhoff**
CBG Managing Editor

Fantastic Four #48 9.4 brings $1,600

A copy of *Fantastic Four* #48 (Mar 66) graded 9.4 (NM) sold for $1,600 on Dec. 8 on eBay. There are six copies graded better, all of them graded 9.8 (NM/M).

"The Coming of Galactus" features the first appearance of both Galactus and The Silver Surfer — and there's an appearance from The Inhumans.

Daredevil #158 sells for $1,575

A copy of *Daredevil* #158 (May 79) graded 9.8 (NM/M), the highest grade given to this issue to date by CGC, sold for $1,575 on Dec. 6 on eBay. This, along

with four other copies, is the highest CGC has ever graded this issue.

This is the first issue of *Daredevil* that Frank Miller wrote in his run of more than 30 issues. It also features the origin and death of Death-Stalker, the death of the second Cat-Man (Sebastian Patane), and the death of the second Ape-Man (Roy McVey).

Batman #47 sells for $3,550

A copy of *Batman* #47 (Jun 48) graded 8.5 (VF+) sold for $3,550 on Dec. 13 on eBay. This is the highest graded unrestored copy graded by CGC. The 1948 issue features a retelling of Batman's origin.

Captain America #13 brings $2,330

A copy of *Captain America Comics* 13 (Apr 42) graded 7.5 (VF-) sold for $2,330 on Dec. 14 on eBay. This is one of two graded the highest by CGC and features a Pearl Harbor cover.

Silver Surfer #1 sells for $3,000

A copy of *Silver Surfer* #1 (Aug 68) graded 9.6 (NM+) sold for $3,000 on Dec. 14 on eBay.

This is one of 11 that have been given a 9.6, the highest grading a copy of *Silver Surfer* #1 has received from CGC.

– Nathan Melby

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136,154,160, G-VG	89.00

Detective contd

157 TA cfm affects 3 pg Robot Man Story Poor	29.00
159 TA Fair+	45.00
161 Poor-Fair	33.00
162,166 VG+	121.00
162,166 FN-VG	110.00
167 G-VG	83.00
176 TA Poor	28.00
176 VG-	100.00
181 G+	55.00
198 VG-	90.00
199 Fair-G	47.00
201 TA G	50.00
207 VG	100.00
215 cc bc Fair-Poor+	33.00
217 TA P-Fair	26.00
236 F	126.00
240 VF	217.00
242,243,254F-	90.00
246,253 VG	66.00
248 F	99.00
248,251 VG-F	83.00
264 VG-F	63.00

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FC189 VG-	108.00
FC238 G-VG	69.00

Eighty Pg. Giant

1 F	114.00
3 NMexcmSSp	144.00
8 F	96.00
10,13 NM	210.00

Forbidden Worlds

7 G-VG	47.00
21 G-VG	24.00
101 F	12.00
131 G-VG	5.00

Frogman

1 Fair-G	12.00

Eerie

6 Poor-Fair	19.00

Exciting Comics

34 VG-F	125.00
38	100.00
44 G	55.00
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Fairy Tale Parade

FC114	55.00
1 G	123.00
2 VG	100.00

Fantastic Four

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2 VG	556.00
3 G-VG	282.00
3 Poor	94.00
4 VG	430.00
7,9 G	72.00
9 VG-F	180.00
7,8 Fair	51.00
7,10 G-VG	108.00
8 F	216.00
10 F-VF	414.00
20 F-VF	158.00
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To have your event included, fax your listing to Mary McCarville at ***CBG* Con Calendar,** (715) 445-4087. The e-mail is *mccarvillem@krause.com.*

ARIZONA

Jan 25 AZ, Phoenix. Vintage Toy & Collectibles Show, State Fairgrounds. 19th Ave. & McDowell, SH: 9am-3pm, A: $3., $2. srs., ages 14 & under free. Robert & Wanda Jones, PMB 228, 23425 N. 39th Dr. Ste. 104, Glendale, AZ 85310. PH: 623-587-7488 or 602-717-7337.

CALIFORNIA

Jan 4-5 CA, Los Angeles. Monsters Among Us #3, Radisson Hotel at LAX. 6225 W. Century Blvd., SH: Sat. 10am-5pm, Sun. 10am-4pm, A: $15. PH: 734-242-6885.

Jan 11-12 CA, Chico. Comic Book, Sports Card & Collectible Show, Mall. Hwy. 99 Exit E. 20th St., SH: Sat. 10am-7pm, Sun. 11am-6pm, T: 65, F: $120. ea., $105. ea. for 3 or more. CA Sports Card Shows, PH: 530-241-4063.

Jan 31-Feb 2 CA, Pasadena. Comic Book & Pop Culture Convention, Center Exhibition Bldg. 300 E. Green St., SH: 12noon-6pm. Creation Entertainment, PH: 818-409-0960.

CONNECTICUT

Jan 10-12 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Feb 6-8 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

FLORIDA

Jan 11-12 FL, Orlando. 14th Annual FL Extravaganza-Toy, Comic Book & Fantasy Convention, Orange Cty. Convention Ctr. 9800 International Dr., T: 1100. PH: 941-360-6666.

Jan 19 FL, Orlando. Comic Con, Radisson Barcelo Hotel. 8444 Int'l. Dr., SH: 10am-5pm, T: 50, A: $3. Charles Cerrito, PH: 954-419-9496.

Feb 2 FL, Tampa. Comic Book & Toy Convention, Holiday Inn Express. 4732 N. Dale Mabry Hwy., SH: 10am-5pm, T: 60, F: $60., A: $3., ages 10 & under free. Tim Gordon, 6401 17th Ln. N., St. Petersburg, FL 33702. PH: 727-522-9032.

ILLINOIS

Jan 5 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 11 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 19 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Jan 26 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 26 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

MARYLAND

Jan 26 MD, Glen Burnie. Comic Book & Non-Sports Card Show, Holiday Inn. 6323 Ritchie Hwy., Exit 3B off I-695, SH: 11am-4pm, A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

MICHIGAN

Jan 1 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jan 3-5 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show with Alan Trammell, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Jan 8 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jan 18 MI, Livonia. Encore Con, Elks #2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Jan 22 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jan 29 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Feb 5 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

NEW HAMPSHIRE

Jan 19 NH, Portsmouth. Seacoast Sports Card & Comic Book Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A: $3. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Jan 5 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Jan 24-26 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Feb 2 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Jan 4 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Jan 18-19 NY, Massapequa. Comic Book & Sports Card Show, Sunrise Mall. 479 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, T: 75-8', F: $115., A: free. Woodwill Corp., Donna Gio, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Jan 25 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-6pm, A: $6. PH: 718-326-2713.

Feb 1-2 NY, Bay Shore. Comic Book & Sports Card Show, Westfield-South Shore Mall. 1701 Sunrise Hwy., SH: Sat. 10am-9:30pm, Sun. 11am-6pm, T: 40-8', F: $125., A: free. Woodwill Corp., Donna Gio, PO Box 5186, Hauppauge, NY 11788. PH: 631-582-6137.

Feb 1 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Feb 2 NY, Syracuse. Collectorsfest, State Fairgrounds-Horticultural Bldg. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 250-8', A: $3., under 10 free. CNY Promos., 35 Hubbard St. Ste 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

OHIO

Jan 5 OH, Cleveland. Comic Con, Knights Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-4pm, T: 32-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Lorna Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jan 26 OH, Mansfield. Comic Books, Toys & Collectibles Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 after 4pm or Tim Babcock, PH: 419-884-3253.

SOUTH CAROLINA

Jan 25 SC, Greenville. 9th Annual Super Bowl Sat. Sports Card & Comic Book Show, Comfort Inn. I-85 & Mauldin Rd. (exit 46C), SH: 10am-4pm, T: 28, F: $40., A: $1. Tom Waldrop, PH: 864-244-7424 or Rick Fortenberry, PH: 704-424-3453.

TEXAS

Jan 18 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Jan 19 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

VIRGINIA

Jan 5 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

Jan 10-12 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

WISCONSIN

Feb 2 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

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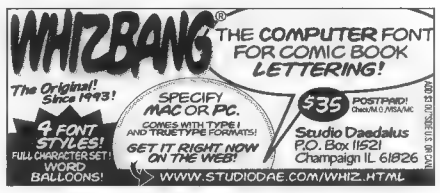

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You'll Love The Classifieds

Cruse completists, note

Howard Cruse, founder of Gay Comics and best known for the graphic novel Stuck Rubber Baby as well as Wendel and Barefootz, also produced many of the Bazooka Joe comics inserted as a bonus in Bazooka Bubble Gum.

The right stuff

Actor Sam Jones may be best known for three accomplishments: playing the lead in the Dino DeLaurentiis film Flash Gordon, playing the lead in the TV movie The Spirit, and appearing in a startling layout in Playgirl magazine.

He didn't always look that way

Origially Fearless Fosdick, Al Capp's running spoof of Dick Tracy, was dressed like Tracy - with the trademark hat and similar attributes. In the 1950s, a live TV Fosdick puppet show was prepared, necessitating changes. It was then that Fosdick donned his black derby and grew a moustache. Oddly, Tracy grew a moustache briefly later, as well.

Remember them?

Two of the most widely circulated comic strips not remembered by the general public were Sawdust and The Invisible Tribe. Both ran occasionally in newspapers read by Dick Tracy in his own comic strip.

It took more than 20 years, but...

In their heyday, The Archies had several hit songs but never made a live appearance until the live-action TV movie To Riverdale and Back Again.

Joining Castor, Cole, and Nana

One innovation Bobby (Dirty Duck) London brought to the Popeye comic strip during his tenure was the sexy cousin of Olive Oyl named Sutra Oyl. The only resemeblance the cousins shared were their boots.

The first dynamic duo

The long-running series Batman replaced on the ABC-TV schedule in 1966 was another dynamic duo - Ozzie and Harriet.

- Mike Curtis

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The joys of fatherhood

Peter avoids every expectant parent's nightmare

By **Peter David**

So Kathleen had been having Braxton Hicks contractions for the last two months. Once upon a time, they were called "false labor" pains. Theoretically, Braxton Hicks and false labor are two different things, but doctors, nurses, and midwives all seem to use them interchangeably. I suppose the terminology changed because "false labor" made it sound as if a woman's body was jerking her around just to have some cheap chuckles at her expense. Although, frankly, I think it's funny that something women have been enduring since the beginning of the species wound up getting "claimed" by a 19th century English doctor, John Braxton Hicks, as if they had just been discovered, like Pluto.

The main purpose of Braxton Hicks appeared to be kicking up Kathleen's pain threshold. It's generally said that men couldn't endure pregnancy because of the pain involved. (Although, considering how guys in her workplace seemed to react to the child's visible *in utero* movement, I think another consideration would be the prospect of just being creeped out. The moment the baby started kicking, around the third month, pregnant guys would be yelling, "Akkkk! There's something alive in me! Get it out! Get it out!" We'd be all worried that we'd wind up like John Hurt, splayed on a table amidst blood-soaked cornbread, while an infant alien protrudes from our guts and squeals. But I digress.)

So it was that, when we went in for the now-weekly visits to the ob-gyn, Kathleen didn't think there was much going on aside from the BH contractions. Nor did the doctor, Doctor Joseph Xerri, who informed her, "OK, over the next weeks, I'll be doing internal exams to chart the baby's progress." She lay back, and I, feeling intrusive, stepped around and away from the business end. So I had a good view of the doctor's surprised face, when he said, "You're three centimeters dilated and the water sack is bulging! You should be in labor. You're having this baby within the next 24 hours."

Well, I had the reaction that any guy who's produced three kids already would have: "*Shoot! It's my bowling night!*" Which it was. Now, we could have gone to the hospital right then, but, since Kath's water hadn't broken yet and since she wasn't having regular contractions, she was game for staying home as long as she could and insisted I should go off to my league, particularly since the lanes were only two blocks away from the house. So I went, but I bowled about as well as someone who's busy being worried about his wife producing a tsunami in the living room *could* bowl, which is to say lousy. So I called it quits and begged off from my team after two games and headed back home. The water still hadn't broken, but she was having genuine and frequent contractions. We summoned the on-call babysitter to attend to Ariel (who was sleeping) and we motored over to the hospital. At 12:30 at night, we had no trouble getting a parking space near the hospital.

Fortunate thing, too.

Because, not too long after that, the snow started. The worst snowfall to hit Long Island in two years, and it began the day I brought Kathleen into the hospital. If labor had begun even 12 hours later, I would have been dealing with every father's nightmare: driving an in-labor wife through a snowstorm.

I was impressed by how much things had changed in the 11 years since I'd last done this. Eleven years ago, the only thing I'd had to sit on in the labor room was a plastic chair. At St. Catherine's of Sienna, where we had the child, they had a fold-out couch, so both Kathleen and I were able to get some degree of sleep. By 8 a.m., she hadn't dilated any further, so they started her on petosin, a drug designed to producer stronger and harder contractions. From then on, things progressed quickly.

" 'Shoot! It's my bowling night!' Which it was."

I tried doing the whole Lamaze father/coach thing, telling her how to breathe, being supportive. Interestingly, Kathleen said, "Shut up," to me more times during that period than she had in the entirety of our prior relationship. I didn't blame her. Thanks to her work schedule, we'd never found a Lamaze class at a time we could go. I was operating from memories of 11 years previously. We'd arranged for a one-day in-home crash course from an instructor, but that wasn't until the following Saturday. The baby was showing up two weeks early. (So next time you hear the whole "first babies are usually late" thing, just forget it.)

Finally I stopped talking, sat down, and started reading the newspaper.

"I want to hear your voice," she said after a prolonged silence.

I said gently, "Well, honey, my job is to be here for you and be supportive, but, since you keep telling me to shut up, I'm not sure what you want me to do."

"Read me the newspaper," she said.

So I read her headlines and, if she wanted to hear the full story, I'd read it to her. To my dismay, she kept wanting to hear the most depressing ones. Like, "Family Honors Dead Teen Son's Last Wish by Donating Christmas Tree." Although, curiously, she didn't want to hear any stories with "Bush" in the headline.

With pain becoming an issue, the doctor sent in an anesthesiologist, who offered Kathleen the option of an epidural. After explaining how it would be administered, he proceeded to tell her all the potential side effects. She cut him off, instead snapping off two questions: "Will it hurt the baby?" He said no. "Will it make the pain go away?" He said yes. "Do it," she said.

"OK, but you have to understand the side effects could include nausea, upset stom ..."

"***Do it!***"

As he gave her the epidural, Kathleen expressed chagrin that she wasn't being "tough enough" to endure unmedicated childbirth. I assured her this wasn't an iron man competition or a segment of *Fear Factor*. If the option was open to her to make the labor easier to take, no one would think the less of her.

The epidural eased her through most of it, until it was time to start pushing. By that point, I was no longer reading her the paper but, instead, was essentially acting as a prop, as she shoved her left leg against my arm (which was, I assume, more accommodating than a stirrup) while bearing down. It was bizarre. I felt as if I was time traveling in my own body to 21 years ago and Shana's birth.

Curiously, in all the years pregnant women have been told to "bear down," not once has the result been a bear. This was no exception, as the baby's head emerged into view ... with the cord around its neck. The doctor gently removed it from around the throat and, in short order, Caroline Helen David slid into the world. "Caroline" in memory of Carol Kalish and "Helen" for Kathleen's mother (and, as it so happened, my father's mother was also Helen, so both sides of the family were pleased).

The back of her head was so elongated at birth that she really did look like something from *Alien* for a while, until it finally settled into a more normal shape.

With mother and daughter settled in, I drove back home. The snow had stopped, but the roads were a disaster. I skidded no fewer than four times before making it back to Ariel, who immediately wanted to turn around and head right back out to visit her new baby sister. I told her there was no way; it was already 7 at night, driving conditions were only getting more hazardous, and I wasn't going to risk both our lives. She would have to wait until tomorrow.

I still remember how scared I'd been at age 7, when my little brother was born. My mom was in the hospital for five days — standard at that time. But it was the first, and longest, time I'd ever been separated from her. Nor did hospital rules allow for anyone under 18 to visit. Not so any more. Siblings of any age were allowed to visit between the hours of 1 and 8 p.m., and Ariel was there the next day to meet her baby sister. Kathleen, freshly showered, looked a lot more together than when I'd last seen her and swore that it had been worth everything she'd endured over the nine months just to hold the baby in her arms.

And between 6:30 and 8, the babies went back into the nursery, and just about anybody was able to come in and visit. The place was alive with little kids. It gave one a real sense of family and community and ongoing life.

By startling coincidence, Caroline was the most beautiful baby there. Of course, everyone else thought theirs was the most beautiful, and, out of consideration, we did nothing to enlighten them. ✦

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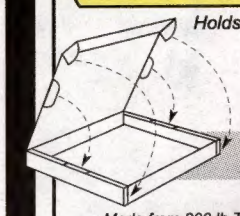

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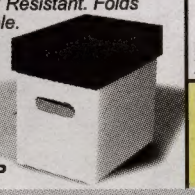
A SUPERIOR Storage Box. Made from White Polypropylene Waterproof Corrugated PLASTIC. Acid free, Anti-Stat material. UV Resistant. Folds together. Super strong. Stackable.

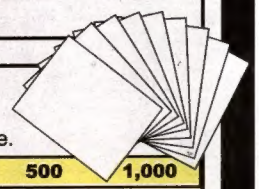
With 3" Deep Cover. Holds 75-100 Comics.



	2	$ 17.50
	5	35.00
	10	61.50
+ freight	25	125.00
	Pcode	XCC100CP

BACKING BOARDS

ECONOMY . . . . . 0.030" Thick, non Acid-Free Grade. White on one side. For intermediate storage.
INTERMEDIATE . . . 0.028" Thick, Acid-Free, White on both sides. For long term storage.
SUPERIOR . . . . . 0.040" Thick, Acid-Free, White all the way through with 3% alkaline buffer for Indefinite Term Storage.

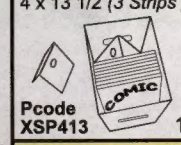


description / size (in)	product code	* grade	gauge (in)	price per quantity 25	50	100	500	1,000
NEW COMIC 6 11/16 x 10 3/8	KCB30N	Economy	0.030	$ 3.20	$ 5.90	$ 9.10	$ 32.00	$ 59.15
	KAF28N	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
REGULAR COMIC 6 15/16 x 10 3/8	KCB30R	Economy	0.030	$ 3.20	$ 5.90	$ 9.05	$ 32.00	$ 59.15
	KAF28R	Intermediate	0.028	6.50	11.60	18.15	73.30	129.25
	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
DELL & SILVER AGE COMIC 7 3/16 x 10 3/8	KCB30DSA	Economy	0.030	$ 3.90	$ 6.10	$ 9.60	$ 39.00	$ 66.00
	KAF28DSA	Intermediate	0.028	7.80	12.40	19.15	77.95	136.95
	KAF40DSA	Superior	0.040	12.10	21.30	40.30	168.85	293.55
GOLDEN AGE COMIC 7 11/16 x 10 3/8	KCB30GA	Economy	0.030	$ 4.20	$ 6.50	$ 10.20	$ 41.00	$ 69.90
	KAF28GA	Intermediate	0.028	8.35	12.95	20.35	81.90	144.80
	KAF40GA	superior	0.040	13.05	23.65	41.25	179.00	311.25

STORAGE AND DISPLAY BOXES

These boxes are strong enough to stand on. They are 275 lb. test corrugated with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thicknesses of cardboard on the ends with the handle holes. Our boxes are easy to assemble and need no tape or glue. All boxes come with a 3" Deep cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

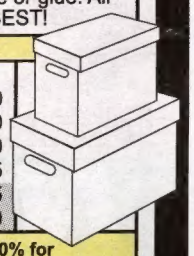
COMIC BOOK SPACERS
4 x 13 1/2 *(3 Strips per sheet)*



Pcode XSP413

	5	$ 5.30
	10	8.50
	25	17.70
	50	30.80
	100	56.00

FOLD N' HOLD		MAGAZINE 9 x 11 1/2 x 15		LIFE MAGAZINE 11 1/2 x 14 3/4 x 15 3/4		COMPACT COMIC 7 3/4 x 11 x 15		LONG COMIC 7 3/4 x 11 x 26	
		Holds up to 150 magazines. Also use for Golden Age Cmic Books or folded One Sheets.		*Holds 60-65 Life Magazines.*		*Holds up to 200 Comics.* Pcode XCC200		*Holds up to 300 Comics.* Pcode XLC300	
		2	$ 12.70	2	$ 14.00	2	$ 10.35	2	$ 13.40
		5	29.20	5	30.40	5	23.15	5	29.20
		25	104.50	25	112.00	10	35.90	10	58.30
		50	188.55	50	195.50	25	74.20	25	117.05
+ freight		100	277.20	100	283.80	+ freight 50	110.00	+ freight 50	155.65
		Pcode XMAG150		Pcode XLM60		+ freight 100	198.00	+ freight 100	275.00



OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED...States of: Florida, LA, MO, MN, and all states West of the Mississippi add 10% for shipping. Money orders and orders charged to MC/VISA/AMEX are usually shipped within 2 business days. All sizes are in stock at all times. Because we are manufacturers we can make any size bag. If you need a size not listed, please call for a price quote. ***Please send street address, NO box numbers. All prices subject to change without notice. Not responsible for typographic errors. All bags have 1 1/2" flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada, & Foreign please call for shipping costs.***

PLEASE CHECK APPROPRIATE BOX:

- ❑ MONEY ORDER
- ❑ CHECK ENCLOSED
- ❑ CHARGE TO MY VISA / MC / AMEX
- ❑ SEND C.O.D. (add $6)

VISA MasterCard AMERICAN EXPRESS C.O.D

quantity	mil	prod. code	description	price

your name — company name (if applies)
street address — SUB TOTAL
city — state — zip — all orders under $25 add $4
signature — NO POST OFFICE BOX NUMBERS FOR FedEx GROUND DELIVERY — c.o.d. orders add $6
exp date — NY State residents add 8% sales tax
day phone ( ) — Florida, states west of the Mississippi, including entire states of LA, MO, MN add 10% for shipping
card no. — customer account code — TOTAL

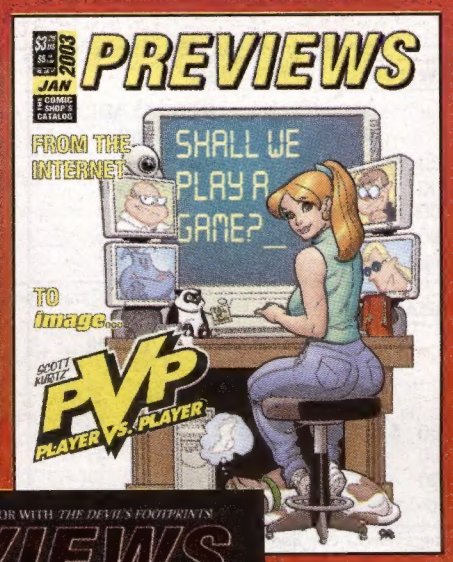
BAGS UNLIMITED INC. • 7 CANAL ST. • DEPT C. • ROCHESTER, NY 14608 • (585)436-9006 • FAX (585)328-8526

One-Stop Shopping

The January 2003 *PREVIEWS* has cool stuff that starts shipping in March!

On the front: The lead characters from Mark Waid and Alex Ross's neo-classic Elseworlds mini-series come home to your toy collection with the first line-up of **Kingdom Come Action Figures** from DC Direct!

On the back: Scott Kurtz's hit online comic strip, ***PvP***, leaps from the worldwide web into it's own Image Comics series, featuring covers by *Liberty Meadows* creator Frank Cho!



Plus:

- *Dredd's Alien Dread!* Mega-City's #1 lawman, Judge Dredd faces one of his deadliest threats yet in the harrowing **Judge Dredd vs. Aliens: Incubus** limited series from John Wagner, Andy Diggle and Flint Henry!
- *Small Town Hero!* The WB's hit TV series comes to comics in DC Comics' **Smallville #1**, the debut issue of the new, ongoing bimonthly series, featuring the adventures of Superman as a teenager!
- *People Are Strange...!* Five super-powered alien beings come to our world, led by a being empowered by an unfathomably distant future to safeguard our time. They are **Strangers**... only from Image Comics!
- *Rude American Weekly!* Bruce Jones, Steve Rude, and Mike Royer take the Star Spangled Avenger where he's never gone before – *Weekly* – with **Captain America: What Price Glory #1-4** from Marvel!
- *Wizard Premieres Three!* **Wizard #139** features exclusive previews of three new series: *New Wolverine* #1 from Marvel, and two from Michael Turner and Top Cow/Image: *Dragonfly: Soulfire* and *Ekos*!

And:

- Horror writer Joe R. Lansdale and artist Tim Truman return to comics with Avatar Press's **(On the Far Side of) Dead Folks** #1, a near-future tale of a bounty hunter who tracks his quarry to a desert hideout... which happens to be surrounded by flesh-eating zombies!
- Future Comics makes its *Previews* debut with the latest issues of their ongoing series **Freemind** and **Metallix**, and the premiere of **Deathmask** from David Michelinie and Dick Giordano!
- Don Lomax's **Vietnam Journal**, a gripping true-to-life drama of the Vietnam War as seen through the eyes of war correspondent Scott "Journal" Neithammer, is one again available in this fully-illustrated graphic novel from I-Books!
- Rick Veitch's no-holds-barred dissection of the kid sidekick phenomenon is finally available once again with the latest printing of **Bratpack** from King Hell Press!
- TokyoPop presents **Cowboy Bebop: Shooting Star Volume 1**, the first volume of a two-part manga depicting an alternate telling of the TV series, by Hajime Yadate and Yutaka Nanten!

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Non-Stop Fun!

Don't miss out on:

- **Marvel Milestones: Hulk 12" Statue** from Diamond Select Toys!
- **Green Goblin Full-Sized 14-Inch Bust from Dynamic Forces!**
- **Jim Henson's Muppets Series 4 Action Figures** in the Toys Section!
- **Amazing Live Sea Monkeys Sets** in the Collectibles & Novelties Section!
- And more!

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